THE Hollywood REPORTER

TORONTO DAILY №4

SEPTEMBER 10, 2012

THR.COM/TORONTO

Director Q&A:
Rob Zombie p.10

Feature:
Toronto Diary p.12

Executive Suite:
Mark Damon p.19

Imogene stars Kristen Wiig and Christopher Fitzgerald, photographed on Sept. 8 by Fabrizio Maltese at Brassaii in downtown Toronto.

Buyers Be Wary

Dealmaking has been sluggish at TIFF as U.S. distributors mull whether to gamble on films amid the postsummer box-office slump

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A FILM BY ALEX SCHMIDT
MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
la Biennale di Venezia 2012
Venezia 69 – Out of Competition
FORGOTTEN
DO YOU RECALL WHAT YOU DID AS A CHILD?

DIRECTOR Alex Schmidt

CAST Mina Tander, Laura de Boer, Katharina Thalbach, Max Riemelt, Clemens Schick

PRIVATE SCREENING

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THE Hollywood REPORTER

SEPTEMBER 10, 2012

Oscars in the Cards for *Atlas*?

By Scott Feinberg

CLOUD ATLAS, A mind-blowing film adapted from David Mitchell's best-selling 2004 novel and directed by Andy Wachowski and Lana Wachowski (the siblings responsible for *The Matrix* films) and Tom Tykwer (*Run Lola Run*), had its highly anticipated world premiere Saturday night at the Toronto International Film Festival. The film, which will be released theatrically by Warner Bros. on Oct. 26, was greeted with a loud

CONTINUED ON PAGE 3

RAMBLING REPORTER

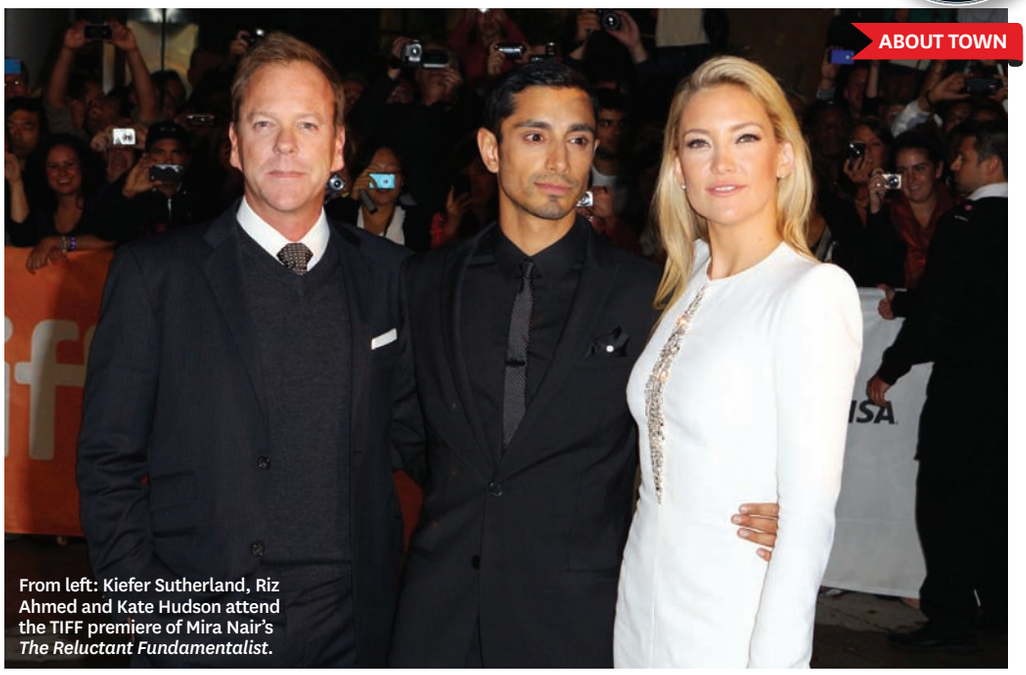
A-LISTERS INVADE TORONTO

With the 2012 Toronto fest in full swing, the city has become a virtual playground for Hollywood heavyweights and A-list stars. Here is what *THR* has seen and heard about town:

Hugh Grant was taken aback on Sunday when the crowd of journalists at his *Cloud Atlas* press conference began singing "Happy Birthday" to celebrate the actor's 52nd birthday. "Very nice, thank you very much.

CONTINUED ON PAGE 4

ABOUT TOWN



From left: Kiefer Sutherland, Riz Ahmed and Kate Hudson attend the TIFF premiere of Mira Nair's *The Reluctant Fundamentalist*.

JOE SCARNICI/GETTY IMAGES

Grim Box Office Report Rattles TIFF

Buyers nervous as revenues plummet

By Pamela McClintock and Tatiana Siegel

THE CHILL AT THE postsummer domestic box office couldn't have come at a worse time as skittish U.S. buyers attending the Toronto International Film Festival mull whether to gamble on a number of titles looking for a domestic home.

During the weekend, 2012 Sundance Film Festival acquisition title *The Words*, starring Bradley Cooper and Zoe Saldana, opened to a sobering $5 million, only good enough for a third-place finish. CBS Films says it bought rights to *Words* for $2 million, but the film nevertheless underperformed.

Revenues for the weekend overall fell to the worst levels since the period immediately following the 9/11 terrorist attacks.

The independent distribution and festival acquisition business never has been for the faint of heart, but times are tougher than ever, particularly for indie companies such as FilmDistrict, CBS Films and Relativity Media that are focusing on wide releases. Even high-profile stars don't necessarily make a difference.

"The problem is, all these big stars are making independent movies, but they aren't necessarily big movies," says one financier.

One U.S. indie distributor said the problem is twofold.

"A constant flow of moviegoing doesn't exist anymore," he said. "You used to be able to rely on getting a certain amount of the pie on any given weekend. We have to change our thinking.

CONTINUED ON PAGE 4

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Lawrence Adapts to Newfound Fame

Silver Linings Playbook actress calls helmer David O. Russell her favorite director 'since she started watching movies'

By Etan Vlessing

OVERNIGHT FAME FOR Jennifer Lawrence apparently hasn't put any pressure on the young actress to follow up her hero role as Katniss Everdeen in *The Hunger Games* with an even bigger Hollywood role.

"I don't really feel that much pressure. Either way, I'm going to get paid if I find a good movie or a bad one," Lawrence told a press conference Sunday at Toronto International Film Festival for David O. Russell's *Silver Linings Playbook*, which had its world premiere here.

But newfound fame has her housebound and stressed.

"I don't have a disguise yet, hence I don't leave my house much," she said. "This is really depressing."

Ahead of shortly starting work on the *Hunger Games* sequel *Catching Fire*, Lawrence stars opposite Bradley Cooper in *Silver Linings*, the Weinstein Co. release about a bipolar man trying to regain his bearings.

From left: David O. Russell, Jennifer Lawrence and Bradley Cooper at the *Silver Linings Playbook* photocall.

The 21-year-old actress said the chance to work with director compelled her to join the project.

"He's really my favorite director since I started watching movies," she said. "That was an easy decision. I really wanted to work with him," Lawrence insisted.

Ditto for co-star Cooper, who similarly embraced the Russell project.

"My dream to become an actor was to be in movies like this guy makes," he told the Bell Lightbox audience.

Russell urged Cooper to take the role in *Silver Linings*, but mega-producer Harvey Weinstein rang to entice him as well.

Lawrence, on the other hand, came aboard late in the casting process.

"We had our choice of a lot of terrific actresses, and Jennifer came in at the eleventh hour and just stole it," Russell said Sunday. "She Skyped from her parents' house in Louisville. We went, 'Oh my God, who's this person?' We didn't know she had all that in her."

For Lawrence, shifting from *Hunger Games* to the *Silver Linings* set after shooting had begun was daunting.

"I showed up, and we did the running, screaming scene," she recalled, where her character runs up in a black coat and tells Cooper that she can't give him a letter.

"We just jumped into it, like 100 percent," she added. "But that's kind of how it feels every single day." THR

IFC Takes Olivier Assayas' *Something in the Air* for U.S.

MK2 closes deals in more than 20 territories for the drama, which won the best screenplay honor in Venice *By Scott Roxborough*

SOMETHING IN THE AIR, A COMING-of-age drama from French director Olivier Assayas (*Carlos*) that won the best screenplay prize at its Venice Film Festival debut, has proved a sales smash for MK2.

The French group has closed more than 20 territories for the film including the U.S., for which IFC Films acquired all rights.

Other deals signed in Toronto for the film include Australia and New Zealand (Palace Films), Germany and Austria (NFP), Italy (Oficine UBU) Benelux (A-Film) and Brazil (Imovision). MK2 said several other major territories are under negotiation.

Something in the Air is set in the wake of the 1968 political upheaval in Europe. It follows young French student Gilles (Clement Meatier), who finds himself torn between his political convictions and personal ambitions.

Assayas

Assayas, an art house favorite, is slowly making in roads to the mainstream. His recent films *Summer Hours* and *Carlos* sold strongly and delivered at the box office in a way the director's previous titles hadn't. The miniseries version of *Carlos* even won a Golden Globe.

After its dates in Venice and Toronto, *Something in the Air* will screen at the San Sebastian, Busan and New York film festivals. THR

Akselrad to Adapt *The Gate*

By Tatiana Siegel

WAYFARE ENTERTAINMENT HAS tapped Mitchell Akselrad to adapt the acclaimed short *The Gate* for the big screen.

The New York-based company is financing and producing the project.

Matt Westrup, who directed the original short, is producing alongside Spencer Friend. Wayfare's Ben Browning and Sarah Shepard also are producing. Michael Maher will executive produce.

Wayfare's upcoming slate includes the David Slade-helmed *Villain* and an adaptation of Neil Gaiman's best-selling fantasy novel *The Graveyard Book* for Disney. The company is also in post-production on Sebastian Cordero's *The Europa Report*, starring Sharlto Copley. THR

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Tele Munchen Takes *At Any Price*

By Scott Roxborough

EXCLUSIVE MEDIA HAS closed a major deal for *At Any Price*, selling the drama from director Ramin Bahrani to mini-major Tele Munchen Group for Germany.

The deal, negotiated by Exclusive's Alex Walton and Markus Zimmer of TMG comes after the film's well-received bow at the Venice Film Festival last week. Sony Pictures Classics has *At Any Price* for the United States.

The film stars Zac Efron as Dean Whipple, a rebellious rich kid who wants to

Efron

abandon his family's farming empire to pursue his dream of becoming a professional race car driver. But his ambitious father (Dennis Quaid) is determined to make Dean his successor. A high-stakes investigation into their business and an unexpected development puts the whole family business at risk. Kim Dickens (*Footloose*) and Heather Graham (*The Hangover*) also star.

At Any Price had its North American premiere Sunday at the Toronto Film Festival.

The film was produced by Black Bear Pictures, Tree-House Pictures, Killer Films and Noruz Films. Bahrani produced together with Pamela Koffler, Teddy Schwarzman, Justin Nappi, Kevin Turen and Christine Vachon. Executive producers were Ron Curtis, Mo Al Turki, Eric Nyari and Brian Young. THR

THR.com

To download a PDF of the *The Hollywood Reporter*'s Toronto Film Festival, go to:THR.com/Toronto.

THE RACE

Cloud Atlas' award season outlook was bolstered Saturday night when it was given a standing ovation after its TIFF premiere.

Atlas

CONTINUED FROM 1

and lengthy standing ovation throughout the portion of its credits that recognized the filmmakers and the members of the film's large ensemble cast, each of whom played multiple roles in multiple eras in the time-traveling film (and nearly all of whom were in attendance). They include Oscar winners Tom Hanks, Halle Berry and Jim Broadbent, plus Hugh Grant, James D'Arcy, Jim Sturgess, Hugo Weaving, Ben Whishaw, Keith David, Xun Zhou and Doona Bae.

Any film that attempted to tackle Mitchell's 500-plus page tome — a meditation on karma, past lives and freedom that jumps across the centuries (past, present and *Twilight Zone*-ish future) and genres (drama, comedy, sci-fi and everything in between) — inherently would be ambitious and daring. This one is that, to the extreme. It took years to come together. It was made on a budget of more than $100 million, a portion of which was furnished by Warner Bros. but most of which was raised independently, making it the most expensive indie film of all time. And it comes only six years after a similarly structured film with a big budget, Darren Aronofsky's *The Fountain* (2006), face-planted at the box office. In Hollywood, people rarely venture into territory on which others have failed before, but — as chronicled in a recent article in *The New Yorker* — there was no stopping these filmmakers after they encountered Mitchell's book.

There are positive and negative effects of jumping back and forth between an 1849 sea voyage, 1936 Cambridge, 1970s San Francisco, 2012 London, 2144 "Neo Seoul" and the 2300s. As for positives, it was very appealing to the actors to get to play so many different parts within a single film and to the makeup artists who changed their ages, races and even genders (which is particularly interesting because Lana Wachowski was, until recently, Larry).

Ultimately, connections between these stories, which initially seemed random and unrelated, become apparent. Without spoiling anything, I can say that thematically, at least, they all are about controlling and being controlled and about the desire for freedom that rests in every soul.

On the negative side, however, it is headache-inducing to try to keep up with everything that's going on in each storyline — and even if one can, it is hard to get terribly invested in any one of them because it's always usually just a matter of a few minutes before it is set aside for another one. Then again, this might be the first film perfectly tailor-made for the ADD generation — or merely the latest for those who partake in mind-altering recreational habits. THR

Le Weekend Next For Roger Michell

By Tatiana Siegel

DIRECTOR ROGER Michell is packing his bags for *Le Weekend*.

The Notting Hill helmer, who is in Toronto for the world premiere of his Hyde Park on Hudson, will direct *Le Weekend* as his next film, with Jim Broadbent, Lindsay Duncan and Jeff Goldblum starring.

Michell's longtime collaborator Hanif Kureishi wrote the screenplay. Kevin Loader (*Venus*) is producing.

The story revolves around a long-married British couple (Broadbent and Duncan)

Michell

who revisit Paris for the first time since their honeymoon in an attempt to revitalize their marriage. While there they run into an old colleague (Goldblum), and the encounter provides the couple with a new vision of what life and marriage might be.

The film begins shooting in November in Paris.

Michell and Loader's Free Range Films will produce the film in association with Le Bureau for Curzon Film Rights, Film4 and the BFI Film Fund. Film4's Sue Bruce Smith will executive producer alongside Curzon's Philip Knatchbull and Louisa Dent. Lizzie Francke will oversee the project for the BFI, and Bertrand Faivre is co-producing for LeBureau. Embankment Films is handling worldwide sales.

The film marks Curzon's entry into film financing. The company will be financing against worldwide sales and taking an equity position in the film. Curzon's distribution arm, Artificial Eye, will release the film in the U.K., with Film4 taking TV rights. THR

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Box Office

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Getting them to the movie theater is the issue.

"Secondly, we have to be careful that the films we make are differentiated from television," he added. "If you make a movie about drug dealers, you'd better make sure it's as good as *Breaking Bad*."

It's no surprise that splashy domestic distribution deals have been few and far between during the first few days of the festival.

With the likes of The Weinstein Co., Fox Searchlight, Relativity and CBS keeping their wallets closed so far, the only significant sale has been Focus Features' acquisition of the Bradley Cooper-Ryan Gosling starrer *The Place Beyond the Pines* for $2.5 million. Although buyers expressed concerns about *Pines*' length and marketability because of its unconventional narrative, the Derek Cianfrance-directed drama sold fairly quickly, just 36 hours after its first screening.

With the larger players moving cautiously, smaller distributors have picked up the slack. Deals include 108 Media and Paladin scooping up North American rights to Michel Gondry's *The We and The I* and Strand Releasing nabbing U.S. rights to Ulrich Seidl's *Paradise* trilogy. The first two chapters in the series (*Paradise: Love* and *Paradise: Faith*) have been garnering buzz on the festival circuit, with *Love* having its world premiere in Competition at this year's Cannes Film Festival and unspooling last week in Telluride. And Anchor Bay Films acquired North American and U.K. rights to the Billy Bob Thornton-helmed *Jayne Mansfield's Car*.

The Words, with Bradley Cooper and Zoe Saldana, took in a disappointing $5 million over the weekend.

On the presales front, FilmDistrict picked up U.S. rights to Spike Lee's *Oldboy*, which stars Josh Brolin, Elizabeth Olsen and Sharlto Copley.

But as the second half of the festival gets underway, watch for such star-driven projects as *Imogene* (Kristen Wiig), *Thanks for Sharing* (Gwyneth Paltrow) and *What Maisie Knew* (Julianne Moore) to begin moving. Two days after its first screening, Maisie was courting interest from Searchlight and Focus, among others. THR

Film Bridge International's *Admissions* Sold to Multiple Territories

By Scott Roxborough

INTERNATIONAL BUYERS ARE LINING UP TO PAY the price of *Admissions*, as Film Bridge International closes on multiple territories for the romantic comedy starring Andy Garcia and Vera Farmiga (*Up in the Air*).

Deals signed include Chrysalis Films in France, Monolith in Poland. MGN Paradise in Russia and CDC United Network in Latin America. Grand View took multiple Eastern European territories for the title, while Gulf Films secured rights for the Middle East. Anchor Bay will bow *Admissions* in North America, the U.K. and Australia.

Director Adam Rodgers wrapped production on *Admissions* last week in Spokane, Wash. The film's plot has Garcia and Farmiga playing single parents taking their respective children on a college admissions tour. Falling to connect with their own kids, the pair explore the campus together, and a surprising romance results.

Admissions

Rodgers co-wrote the *Admissions* script with Glenn German, who also produced, along with Garcia and Sig Libowitz. Ellen Wander of Film Bridge International and Sonya Lunsford (*The Help*) are executive producers. Film Bridge International is handling world sales and is pitching the title to buyers at the Toronto International Film Festival. THR

RAMBLING REPORTER

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The first nice thing the press has every done for me," the birthday boy (and *News of the World* phone hacking victim) said.

Alexander Skarsgard having dinner with a group of friends at Gusto on Saturday night.

When someone asked *Argo*'s **Ben Affleck** how he guided the actors to be Canadian onscreen at the film's presser on Saturday, the director-star responded, "I just told everyone to be twice as nice as they normally are."

"I might take my clothes off right here," a grinning **Helen Hunt** told the *Sessions* press conference on Sunday when asked if she had any qualms about disrobing on screen.

Director **Eli Roth** looking newly buff while munching on a salad at the Fairmont Royal York's main dining room on Sunday.

Joaquin Phoenix strolled unnoticed past the mob of Zac Efron fans into the Sony Pictures Classic dinner at Crème Brassiere on Saturday night.

Emma Watson mingling with Lionsgate's **Rob Friedman** and **Erik Feig** at the *Perks of Being a Wallflower* party Saturday night.

Aaron Paul leaving the Sony Pictures Classics party on Saturday night with the *Smashed* crew.

DreamWorks' **Stacey Snider** and **Chip Sullivan** cracking up at the Sunday screening of *Silver Linings Playbook* at the Elgin.

Tim Robbins chatting up some younger female fest-goers on the smoking patio of the *Thanks for Sharing* party at Spice Route on Saturday night.

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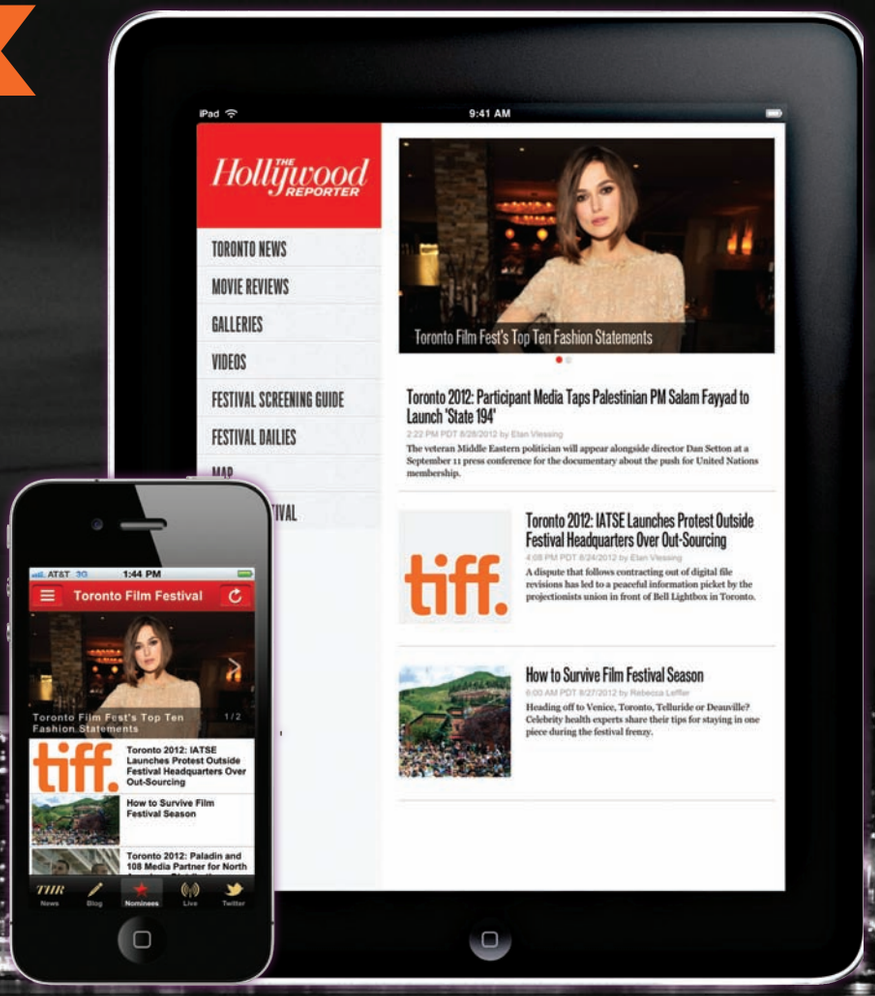
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MOVIE REVIEWS
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VIDEOS
FESTIVAL SCREENING GUIDE
FESTIVAL DAILIES
Toronto Film Fest's Top Ten Fashion Statements
Toronto 2012: Participant Media Taps Palestinian PM Salam Fayyad to Launch 'State 194'
The veteran Middle Eastern politician will appear alongside director Dan Setton at a September 11 press conference for the documentary about the push for United Nations membership.
tiff.
Toronto 2012: IATSE Launches Protest Outside Festival Headquarters Over Out-Sourcing
A dispute that follows contracting out of digital file revisions has led to a peaceful information picket by the projectionists union in front of Bell Lightbox in Toronto.
How to Survive Film Festival Season
Heading off to Venice, Toronto, Telluride or Deauville? Celebrity health experts share their tips for staying in one piece during the festival frenzy.
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Toronto Film Fest's Top Ten Fashion Statements
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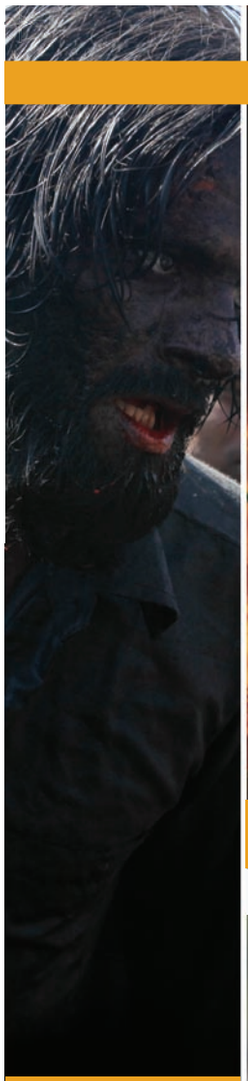
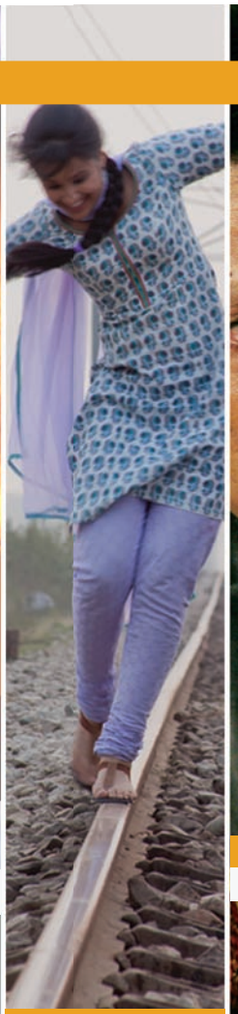


Gangs of Wasseypur

Anurag Kashyap

Gangs of Wasseypur II

Anurag Kashyap

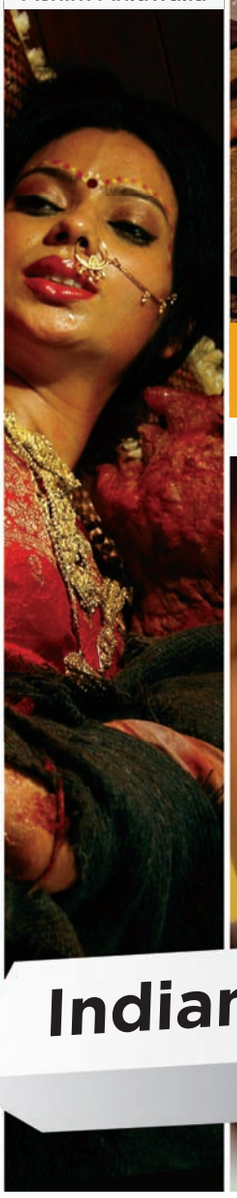


Born to Hate.. Destined to Love (Ishaqzaade)

Habib Faisal

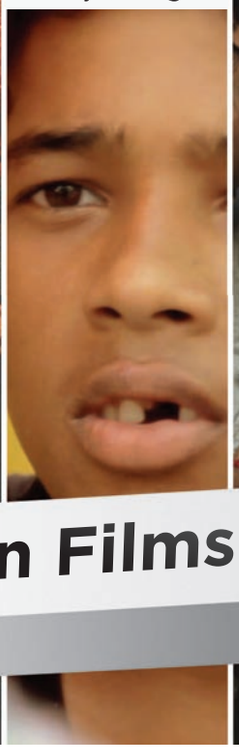
Miss Lovely

Ashim Ahluwalia



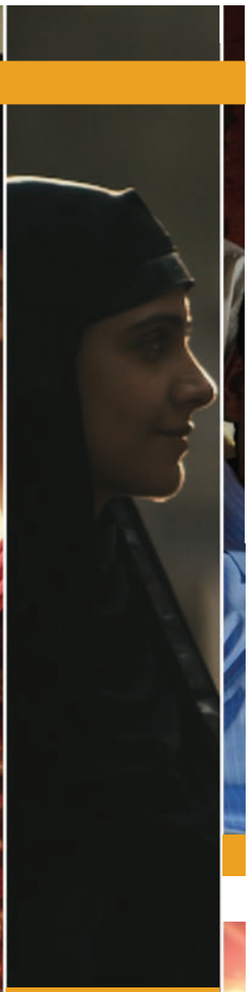
Mumbai's King (Mumbai Cha Raja)

Manjeet Singh



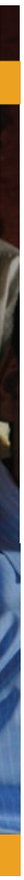
Peddlers

Vasan Bala



Shahid

Hansal Mehta



Indian Films at TIFF

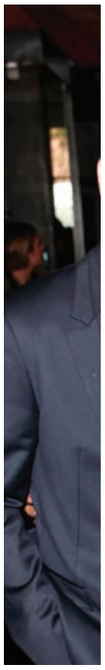
Shanghai
Dibakar Banerjee
Ship of Theseus
Anand Gandhi
The Bright Day
Mohit Takalkar
Gauri Shinde
English Vinglish
Gala Presentation
Ritwik Ghatak
The Cloud Capped Star (Meghe Dhaka Tara)
TIFF Cinematheque
Girish Kasaravalli
The Tortoise, An Incarnation (Kurmavatara)
Contemporary World Cinema
NFDC
cinemas of india
Cinemas of India

Selena Gomez and Jaxon Bieber (Justin's brother) attend the *Hotel Transylvania* premiere.

Andy Samberg and Paul Scheer attend The Weinstein Company premiere party for *Silver Linings Playbook* at Soho House.

Nina Dobrev and Emma Watson attend *The Perks Of Being A Wallflower* premiere.

From left: Bill Skarsgard, Landon Liberon and Reese Thompson attended *The Hollywood Reporter*'s TIFF Cocktail Party at the Thompson Hotel.



Gael Garcia Bernal and Pierce Brosnan attend the Sony Pictures Classics' cocktail hour.

Logan Lerman, Ezra Miller and Johnny Simmons bond at the *Perks of Being a Wallflower* party.

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Director Lana Wachowski and Tom Hanks enjoy a lighter moment at the *Cloud Atlas* press conference.

From left: Johnny Depp, Natalie Maines of the Dixie Chicks, producer Lorri Davis, director-producer Amy Berg and producer-documentary subject Damien Echols attend the *West Of Memphis* premiere.

Dennis Quaid and director Ramin Bahrani of Sony Pictures Classics' *At Any Price* attend the Canon Celebrates the Art of Cinematography cocktail reception hosted by *THR* and Eli Roth at Brassaii Restaurant.

Gwyneth Paltrow attends the *Thanks For Sharing* premiere.

RAMBLING REPORTER

TRAVEL TROUBLE

Just before the lights went down on the Saturday afternoon world premiere of *West of Memphis* — a documentary which details the partial exoneration of three men wrongly convicted of an Arkansas triple child murder in 1993 — director **Amy Berg** took note of the continuing real-life consequences of the trio's excruciatingly slow road to freedom. Exhibit A: **Damien Echols**, one of the three men, almost didn't make it to the screening (where he was set to be part of a panel discussionwith supporters **Johnny Depp** and **Natalie Maines**) due to last-minute visa trouble arising from the complicated legal hoops that he and the others had to jump through before the state would let them go. After the film, Echols elaborated to the audience that he "had to go through absolute hell just to come to this country." *THR* has subsequently learned that he was set to fly from New York to Toronto on Thursday, but Canada denied him his visa on Wednesday. Sony Pictures Classics then sprang into action in tandem with festival director **Piers Handling** and senior official **Maxine Bailey**, lobbying the Canadian immigration department to allow for additional evidence, in the form of letters and testimonials, to make an exception for Echols, who still has three counts of murder on his record. He didn't receive word until 5PM on Friday that his visa was finally approved. He was in Toronto around midnight.

THE CAST SYSTEM

How do you get **Robert De Niro**, **Bette Midler**, **Glenn Close**, **Robert Duvall**, **Jeff Bridges**, **John Travolta**, **Diane Lane**, **Clint Eastwood** and a host of others to agree to cameo in your film — for nothing? Director **Tom Donahue** managed the feat in his ludicrously star-studded documentary *Casting By*, screening at the Isabel Bader Theatre this evening, by luring them into chatting about the key figure they all have in common: the late, unsung casting director **Marion Dougherty**, responsible for the big breaks of everyone from **James Dean** to **Warren Beatty**. Notes **Robert Redford** in the film: "I will always be indebted to her." There are so many luminaries crammed into the modestly budgeted film — including directors **Taylor Hackford**, **George Lucas**, **Paul Haggis** and **Woody Allen** — that many of the A-listers are — ironically enouth — relegated to bit parts. Says Donahue: "There was a sense that this is something that nobody had ever asked them about."

TORONTO'S WEATHER WOES

A strong storm system ripped through the northeast on Saturday, causing delays and affecting travel plans for many fest-goers. DreamWorks Co-chairman **Stacey Snider** and head of publicity **Chip Sullivan** were lucky enough to get out of LaGuardia before the airport officially shut down, but not before sitting on the runway way for more than an hour. Producer **Bruce Weiss**' flight out of JFK was cancelled by the time he arrived at the airport and had to rebook out of LaGuardia when the airport reopened later in the day. *End of Watch* star **Jake Gyllenhaal** nearly missed the TIFF pre-premiere dinner for his film due to tornado warnings, which sparked chatter as to whether he would make it in time to walk the red carpet (he arrived in time to pop by the party before heading to premiere). **Matt Dillon** was also a victim of the weather, but it was tornado warnings that kept him from the festival. The *Imogene* star is currently filming in Louisiana, where Hurricane Isaac forced the star to miss his film's premiere.

EFRON'S GREAT ESCAPE

Inside the Sony Pictures Classics party at the posh Crème Brassiere restaurant in Toronto's Yorkville, partygoers mingled with Hollywood auteurs, including **Michael Haneke** and **Jacque Audiard**, and nibbled on sophisticated fare like filet mignon and crème brulee. But outside this elegant eatery was a sea of screaming fans hoping to catch a glimpse of former Disney heart throb **Zac Efron** (who stars in *At Any Price* at this year's fest). Moms and daughters alike — their iPhones at attention — stood outside the party eagerly awaiting the actor's eventual exit. However, at the end of the event, the 24-year old star chose to escape through the restaurant's private back door to avoid the growing mass — leaving it the unfortunate duty of exiting partygoers to break the news to the inquiring mob.

CASUAL KATE

Returning to the festival for the first time since 2008, **Kate Hudson** dazzled partygoers for the pre-premiere cocktail party for her festival offering, **Mira Nair**'s *The Reluctant Fundamentalist*. Flanked by her fiancé Matt Bellamy, the star played the perfect hostess for the crowd at Toronto's SoHo House, shaking every hand and flashing her famous smile. The notoriously laidback actress reclined on a couch — despite donning an all-white, form-fitting Alexander McQueen floor length gown — and even snacked on heartier dishes like paninis, dips and burratta appetizers. While it's always nice to see a starlet relax and eat, Hudson did so before heading to the film's red carpet Toronto premiere — and looked flawless, without a visible wrinkle or spill. THR

MARK DAVIS/STAFF; ALEXANDRA WYMAN/STAFF; SONIA RECCHIA/STRINGER; JEROD HARRIS/STRINGER; JOE SCARNICI/STRINGER; JASON MERRITT/STAFF; TERRY RICE/STRINGER

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Rob Zombie

The *Lords of Salem* helmer on his 'hippie' witches and directing disinterested *CSI* actors *By Nisha Gopalan*

MANY SUCCESSFUL filmmakers got their starts directing music videos — David Fincher, Michael Bay, Spike Jonze. But few, if any, have taken home a prize for helming his own band's video. That's what former White Zombie frontman Rob Zombie (born Robert Cummings) did in 1995, winning a VMA that presaged his movie career as a horror director. Twelve years later, a remake of *Halloween*, the third full-length film from the Splat Packer, debuted at No. 1. (The low-budget film grossed more than $80 million globally.) Zombie, now a veteran on the festival circuit, talks with *THR* about how traveling to Toronto this year to debut *The Lords of Salem* marks a rebirth of sorts for him as a director.

When you first started making features, was it hard to get producers to take you seriously?
It was. A lot of people think that having success in music made it easier to get into the movie business, but I think it actually made it harder. Nobody expects that you can have success in two fields. And in music, you create a persona — whereas if you're just a guy, there's no preconceived idea of who you are.

How does *The Lords of Salem*'s depiction of the witch trials compare to other cinematic takes on it?
Well, I created my own mythology: We know about those 20 innocent people who were executed, but here there are another 20 people executed who were witches. I grew up in Massachusetts, so I'd always been very familiar with the story. I did the research anyway; I wanted to make sure that the movie felt like Salem. But let's just say I sort of ran off on a wild tangent.

Why did you decide to make your witches look tribal?
The actual look of the Salem witches — *The Crucible*'s pilgrim clothing — looked boring. [In my film] they look a little bit like the witches in *Macbeth* more than anything, the equivalent of weird hippie women who lived in the woods. So they have a very tribal look about them.

You're earning a reputation for making good use of character actors. What inspires you to work with guys like Clint Howard, Sig Haig and Udo Kier?
I like character actors. When you go back to movies from the '70s, there's always a wide range of really strong character actors. Someone like Udo Kier is larger than life. Whatever character you have him play is more boring than he is as an actual person. I remember the first time I worked with him, he was like, [in thick German accent] "Rob, nobody ever understands me. You get me. *You get me!*"

Your movies essentially deal in mortality. Are you spiritual or religious?
I'm not spiritual at all or religious at all. I mean, nobody wants to die, but I'm not frightened of it. You live and die and turn to fertilizer and a tree grows — that seems like the natural order of things. But people can't get their heads around those things, so they concoct these wonderful fantasies. Live in the now, people!

How do you feel about your hardcore following at Comic-Con, where you're now a regular, who've helped advance your film career?
A lot of actors going to Comic-Con are blown away just seeing all the people. They're not usually surrounded by thousands and thousands of their fans. But for me it's just like another day on tour, where you're surrounded by fans every night.

Vital Stats

Nationality America
Born Jan. 12, 1965
Film in Toronto
The Lords of Salem
Selected filmography
House of 1000 Corpses, 2003; *The Devil's Rejects*, 2005; *Grindhouse (trailer)*, 2007; *Halloween*, 2007; *Halloween II*, 2009
Notable awards
Best screenplay and Killer Movie (*The Devil's Rejects*), Fangoria Chainsaw Awards, 2006

Will Toronto be more intense for you since it's more industry-driven?
Yeah, I don't know. Those festivals are always weird. [*Laughs*]

It will be interesting to see how you are received now that you're dipping your toes into comedy.
I just like entertainment. The movies I've done have been horror movies, but that's not all I want to do by any means. The Tom Papa [special for Comedy Central] was the first that came up. We'd been friends for a while. I also like having different experiences. It's all directing: You will find something in what you've just done that you will apply to something else. And that's the reason I like doing TV commercials and other things.

What was it like working on an episode of *CSI*, with all of the boundaries that come with directing TV?
Actually, I didn't enjoy it at all. That world is not for me. It felt like such a factory system. I'm not going to say who said this, but one of the actors on the show literally said to me, not joking, "Wow, [imagine this] with actors who still give a shit." I cared more about how good the episode was going to be than they did. It was like, "Say the lines, and go home."

Is the hockey biopic *Broad Street Bullies*, about the Philadelphia Flyers of the 1970s, your next big project?
That's what I'm working on right now. I love hockey. And I especially love hockey in that time period, back when all those players looked like porn stars with long hair and big moustaches — and nobody wore helmets. I keep telling people it's like *Boogie Nights* meets *Rocky*.

And you can adapt your horror background into on-ice violence.
These guys basically brutalized their way to the championship twice. You're just watching guys on ice with blood gushing down their faces while they're playing and police coming onto the ice to break up fights. Insane stuff. THR

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Exclusive interviews with the biggest names and rising stars at the **2012 Toronto International Film Festival**.

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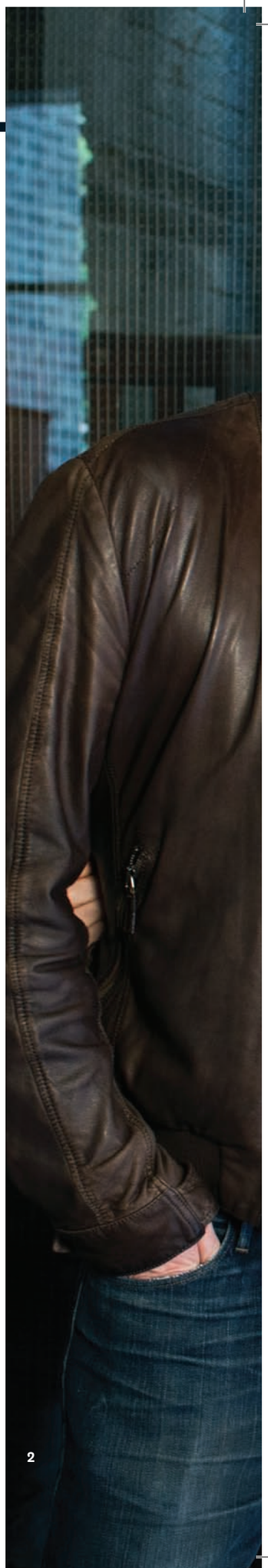
TORONTO DIARY

Hollywood's A-list swamped Canada's No. 1 city for the 10 days of movie madness that is the Toronto International Film Festival. While local star watchers gorged on celebrity sightings, *THR* sat down with the biggest names and TIFF's hottest new talents to get their take on what makes Toronto the continent's top film event.

by STACEY WILSON and GREGG KILDAY
produced by JENNIFER LASKI and CARRIE SMITH • photographed by FABRIZIO MALTESE and ANYA CHIBIS

ANYA CHIBIS



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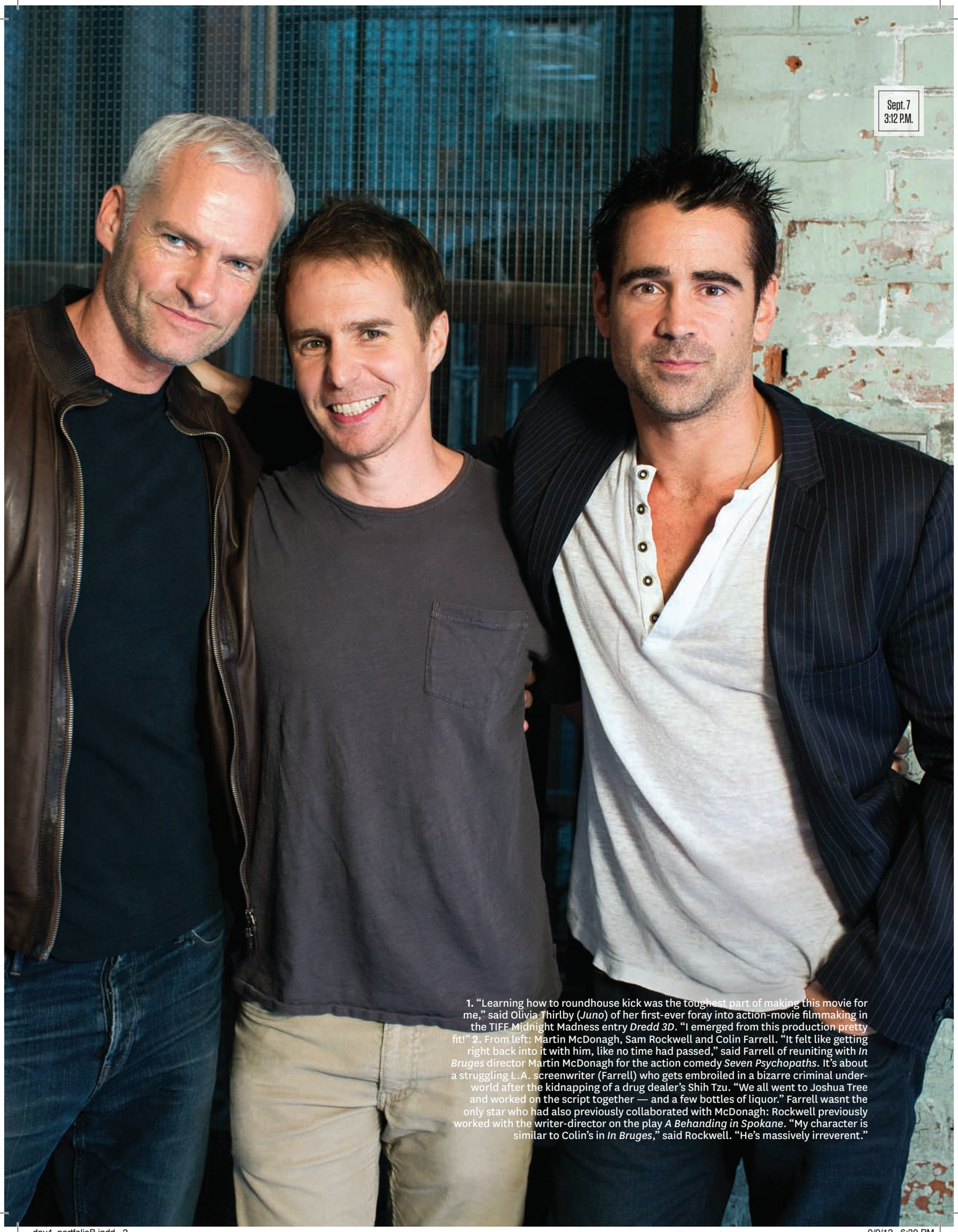

Sept. 7
3:12 P.M.

1. "Learning how to roundhouse kick was the toughest part of making this movie for me," said Olivia Thirlby (*Juno*) of her first-ever foray into action-movie filmmaking in the TIFF Midnight Madness entry *Dredd 3D*. "I emerged from this production pretty fit!" **2.** From left: Martin McDonagh, Sam Rockwell and Colin Farrell. "It felt like getting right back into it with him, like no time had passed," said Farrell of reuniting with *In Bruges* director Martin McDonagh for the action comedy *Seven Psychopaths*. It's about a struggling L.A. screenwriter (Farrell) who gets embroiled in a bizarre criminal underworld after the kidnapping of a drug dealer's Shih Tzu. "We all went to Joshua Tree and worked on the script together — and a few bottles of liquor." Farrell wasnt the only star who had also previously collaborated with McDonagh: Rockwell previously worked with the writer-director on the play *A Behanding in Spokane*. "My character is similar to Colin's in *In Bruges*," said Rockwell. "He's massively irreverent."

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TORONTO DIARY

1. Elle Fanning, the star of Sally Potter's long-awaited drama *Ginger and Rosa*, admitted that playing a young British woman during the Cuban Missile Crisis was a particular challenge. "I had to do an English accent, and I'd never done an accent before," she said. "I was very nervous about that. And I was only 12 at the time. But right when Sally and I met, something happened. We just knew that we got each other. There was a spark." **2.** From left: Alexis Denisof, Amy Acker and Sean Maher. So how does it feel to shoot a Shakespeare reboot in 12 days? "Fast, terrifying and exhilarating," said *Much Ado About Nothing* star Denisof, who reunited with his *Buffy the Vampire Slayer* co-star Acker and *Firefly*'s Maher for director Joss Whedon's low-budget side project, which was shot during production of *The Avengers*. **3.** From left: Derek Cianfrance and Emory Cohen. There was a lot of love between Cohen, the star of TIFF hot property *The Place Beyond the Pines*, and his director Cianfrance (*Blue Valentine*). "I loved working with Derek. I told him he was my best friend on set," said Cohen. "I love working with actors," said Cianfrance of his cast, which includes Ryan Gosling, Bradley Cooper and Eva Mendes. "It's the best part of my job."

MUCH ADO ABOUT NOTHING, SPRING BREAKERS AND SKARSGARD: FABRIZIO MALTESE. ALL OTHERS: ANYA CHIBIS

day4_portfolioB.indd 3 9/9/12 6:30 PM

4. From left: James Franco, Vanessa Hudgens, Rachel Korine, Selena Gomez and Ashley Benson star in Harmony Korine's *Spring Breakers*. **"It's not me breaking out into anything, It's just about me being passionate about the acting I do," said Gomez of her decidedly adult role. 5.** "I thought it would be an interesting combination," said John Turturro about starring with Woody Allen in Turturro's forthcoming film, *Fading Gigolo*, which is set to start shooting in New York next month. "Sort of a *Midnight Cowboy* meets *Broadway Danny Rose*. We've worked it for a couple years, with his hand editorially on my shoulder throughout. I'm really excited about what we eventually arrived at with our story." **6.** "I loved everything!" raved Onata Aprile, 7, star of *What Maisie Knew,* when asked what she thought about working with co-star Alexander Skarsgard, who plays her stepfather amidst her parents' ugly divorce. The film, an adaptation of the Henry James novel, also features Julianne Moore and Steve Coogan.

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ASIAN PROJECT MARKET 2012

Royston Tan

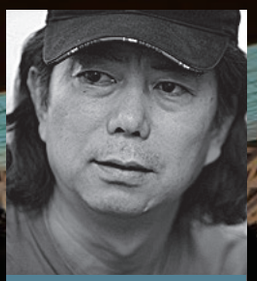
69
Singapore, Taiwan

Santosh Sivan

Ashes
India

Woo Ming Jin

The Block
Singapore, Malaysia



Jeon Soo-il

Blue Straggler
Korea, France

Yerbol Zhumagulov

The Book
Kazakhstan

Yeon Sangho

The Fake (working title)
Korea

Yukisada Isao

Five Minutes to Tomorrow
Japan, China

Gao Zipeng

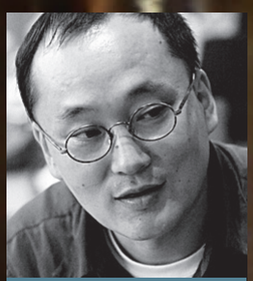
Good Season, Goodbye
China

Lav Diaz

The Great Desaparecido
Philippines

Rajesh Shera

Happy Branches
India



Park Hung Sik

Memories of Sword
Korea

Özcan Alper

Memories of the Wind
Turkey, France, Germany

Kim Tae Yong

The Movieteller (working title)
Korea

Sugino Kiki

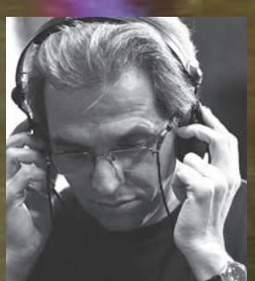
Oblivion (working title)
Japan, Korea

Malek Bensmail

Odysseys
France, Algeria

Shahram Mokri

Persian Gulf
Iran



Mohsen Abdolvahab

Persian Gulf
Iran

Mona Zandi Haghighi

Persian Gulf
Iran

Yang Ya-che

The Rouge-sang de Chine
Taiwan

Naghmeh Shirkhan

Tokyo, NY (working title)
Japan, USA, Iran

Busan Film Festival D1_090712.indd 1 9/4/12 2:12 PM

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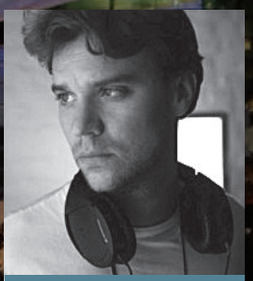
Café Flower
Korea

GEORGE OVASHVILI

Corn Island
Georgia, France,Germany

ZHANG MIAOYAN

A Corner Of Heaven
China, France



DAVID VERBEEK

Dead & Beautiful
Netherlands, China

MUSA SYEED

The Doctor
India, USA

WANG XIAOSHUAI

I love you Arirang
China

TEDDY SOERIAATMADJA

An Innocent Trip to New York
Indonesia

MARAT ALYKULOV

Lenin?!
Kyrgyzstan

CHANG TSO-CHI

Love Is Blue (working title)
Taiwan

MIN KYU-DONG

Lucky Boy (working title)
Korea, USA

PARK JUNG-BUM

Pawel
Korea, Poland

NAGHI NEMATI

Persian Gulf
Iran

MOHSEN AMIRYOUSEFI

Persian Gulf
Iran

ALI MOSAFFA

Persian Gulf
Iran

MAJID BARZEGAR

Persian Gulf
Iran

THANAKORN PONGSUWAN

The Wind
Thailand

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FESTIVAL
Coverage

Busan
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BIFF *Preview Issue*

SEPTEMBER 26

THR's official preview issue will look at the handful of films sure to kickstart the Oscar season, the hidden gems that BIFF is notorious for uncovering, and profiles on the top people to know at this year's festival.

Additional preview issue features will include:

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- Hollywood Style: Post Emmy Awards
- MIPCOM/MIPCOM Jr.

Circulation: 70K
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OCTOBER 4-13

- Downloadable Festival Dailies
- Breaking News and Reviews
- Excluive Interviews and Q&As
- Daily Festival Newsletter
- Photo Galleries + Video Recaps
- Special Territory Reports

FESTIVAL *Dailies*

OCTOBER 5-11

THR dailies are the definitive source for on-site and breaking festival news, printed and published in Busan.

This year's Daily coverage will include:*

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- Screening and Event Guide
- Rambling Reporter
- Executive Suite Q&A
- Special Territory Reports
- Roundtables
- Poster Awards
- Around Town

Bonus Circulation:

- All major festival hotels, screening rooms and locations associated with the festival

Circulation: Approx. 4K copies at the festival
Materials Deadline: 4 business days prior to publication date

**editorial coverage subject to change*

E-NEWSLETTERS

OCTOBER 5-11

THR's daily festival newsletter will feature breaking news, exclusives and buzz from the festival's front lines.

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THE Hollywood REPORTER

Damon was photographed Aug. 10 in his Beverly Hills office.

FOUNDER AND CEO, FORESIGHT UNLIMITED

Mark Damon

The distributor on selling a SEALs pic overseas, walking away from an acting career and why he has no plans to retire *By Pamela McClintock*

MARK DAMON, ONCE A SPAGHETTI Western star in Italy, is a master at reinventing himself. The 79-year-old international sales agent and producer — who today runs Foresight Unlimited — closed the biggest sales deal of his career this year with the Mark Wahlberg-Denzel Washington crime drama *2 Guns*, which is directed by Baltasar Kormakur and wraps shortly. Damon sold off foreign rights for nearly $60 million at the Berlin International Film Festival, with Sony Pictures Worldwide Acquisitions acquiring most of the world. (Universal is set to release the film domestically Aug. 16, 2013.) He's also handling Peter Berg's Afghanistan War pic *Lone Survivor*, another Wahlberg film that's set to start shooting Sept. 27. One hitch: Production on the Gerard Butler starrer *Motor City*, another title that Damon is handling, was scrubbed at the last moment. All three titles are from Emmet/Furla films.

How did you get into acting?
My family moved to Los Angeles when I was 13. We were very poor, and I worked at Beverly Park operating one of the rides. One day, a man kept eyeing me, and he came up to me and asked if ever thought about acting. He said I was good-looking enough to be an actor. And then he put his hand out and said, "Maybe you don't know who I am, but I'm Groucho Marx." And he sent me to his brother, Gummo Marx, a theatrical agent. He sent me to the Pasadena Playhouse to audition. That planted a seed, and I took an acting class at UCLA.

You won a Golden Globe in 1961 for your performance in Roger Corman's *House of Usher*, but you decided to move to Italy. Why?
I had starred in seven or eight pictures and wasn't getting the jobs I wanted. And then Luchino Visconti, a great Italian director, saw a picture of me when I won the Globe and thought I would be a perfect for his next film. And that's where it all started.

In the early 1970s, you decided to leave acting after making 50 films and get into the foreign-distribution business. Was it difficult?
Up until that time, important American films were never sold to independent foreign distributors. I started working for an Italian distributor who told me to get them *One Flew Over the Cuckoo's Nest*. I said, "No problem, I know the producer Saul Zaentz and Jack Nicholson." I roomed with Jack and Robert Towne in the 1960s. So I flew to Los Angeles. Jack said it was no problem, and he went to Saul. I waited a week — and nothing. Finally, I called, and he said, "Mark, I'm so sorry, but United Artists has that territory." And I realized the only way we could get important films was if we banded together and sold pictures en masse, so myself and several others formed Producers Sales Organization in 1977. Around that time, I moved back to Los Angeles.

What were some of the first titles you acquired and sold?
We started in the beginning with smaller pictures. The very first picture I handled was *The Final Countdown*, which was No. 1 in many territories around the world. Next we had *Endless Love*. At the time, the studios began to become aware of PSO, and not long after, Paramount and Universal formed Universal Pictures International.

Jumping ahead to today, why do you think sales companies like yours have access to a plethora of star-driven projects such as *2 Guns*.
The Hollywood studios are playing it safe, and playing it safe means doing sequels, remakes and light-hearted comedies. That's why we are getting offered so many wonderful titles. Suddenly, I'm the phoenix rising through the ashes, which has actually probably happened a half-dozen times in my career.

How many languages do you speak?
Five — English, German, French, Italian and Spanish.

It must help when you are meeting with distributors.
Not always, because before they knew I spoke so many languages, they would speak among themselves and not realize I could understand them.

Was it tough selling *Lone Survivor*, considering it is a story about Navy SEALs in Afghanistan and could be perceived as pro-American?
We brought Peter Berg to the Cannes Film Festival in May to talk to foreign buyers, and we told him there were parts of the script that bothered people. I told him if he'd make a few changes and explain his vision, we'd have a chance. So Peter agreed and met with a number of distributors one-on-one. Then we had a breakfast with about 60 or 70 buyers, and he was brilliant in explaining his vision. I had been afraid we would sell only a few territories; we ended up selling 35 territories.

What did change in the film?
The end did have some spouting about how great American SEALs were, so that was toned down.

You've said that *Motor City* was scrubbed because the filmmakers wouldn't be able to meet a hard-and-fast March 31 release date set by Warner Bros.What happened?
It just became impossible.

Do you have any plans to retire?
No. I continue to be inspired by what I do and continue to find new ways of doing things. THR

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Silver Linings Playbook

Bradley Cooper and Jennifer Lawrence expand their range in David O. Russell's winning comedy romance *By David Rooney*

Teaming for a dance competition turns into something more for Lawrence and Cooper.

While David O. Russell's foray into conventional drama with *The Fighter* was a richly satisfying knockout, it's a joy to see him back in the off-kilter comedy realm with the wonderful *Silver Linings Playbook*. Cheerfully yet poignantly exposing the struggles, anxieties, disorders and obsessions of ordinary people, this is a film as odd as it is charming. It brings out the best in a superlative cast led by Bradley Cooper and Jennifer Lawrence, both showing unexpected colors.

Adapted by Russell from Matthew Quick's well-received 2008 novel, the comedy in many ways recalls the director's early brush with a screwy family, *Flirting With Disaster*. And Pat Solatano (Cooper) is a similarly driven central character to the one played by Ben Stiller in that 1996 film, just quite a bit more unstable. There's a degree of dysfunction in almost all the characters here, but this comes off as the affectionately observed foibles of real people, not calculated movie eccentricities.

A longtime sufferer of undiagnosed bipolar disorder, former high school teacher Pat has spent eight months in a psychiatric facility on a plea bargain after a violent incident when he surprised his wife Nikki (Brea Bee) having sex with their co-worker. Released into the care of his parents, Pat Sr. (Robert De Niro) and Dolores (Jacki Weaver), he is determined to put his newfound hospital wisdom into practice.

"I'm remaking myself," he says, vowing to find the silver lining in every situation. Pat remains convinced this is the way to win back Nikki, who has filed a restraining order against him.

Initial signs are not promising, however, as Pat reacts badly to the trigger of their wedding song (Stevie Wonder doing "My Cherie Amour") and gets manic as he tears up the house looking for their nuptials video. In the most hilarious of the early scenes, as he's reading Nikki's teaching syllabus to be supportive, he wakes his parents at 4 a.m. to rant about Ernest Hemingway's refusal to end *A Farewell to Arms* on a happy note.

Cooper gives filter-free Pat a desperation that's both painful and funny, asserting his positivity and growth while at the same time emitting alarm signals. The actor's work becomes even more appealing once Lawrence enters the picture as Tiffany. A young widow depressed since the death of her cop husband — and possibly before — she's every bit as volatile and blunt as Pat and also tainted by her own dark meltdown.

Given the quirkiness of the humor, the pathos slowly generated by these characters is unexpected. The chemistry between Cooper and Lawrence makes them a delight to watch, their spiky rapport failing to conceal a mutual attraction.

Remaining stubbornly fixated on the absent Nikki, Pat ropes Tiffany into helping open communication channels by delivering a letter. In exchange, Tiffany insists that he partner with her in a dance competition, requiring long rehearsal sessions in her garage studio. The loveliest of these scenes is set to the melancholy waltz strains of "Girl From the North Country," sung by Bob Dylan and Johnny Cash, which typifies Russell's idiosyncratic music choices.

Working with cinematographer Masanobu Takayanagi and editor Jay Cassidy, Russell gives the comedy an invigorating

Kon-Tiki

Thor Heyerdahl's legendary rafting expedition gets glossy treatment in this handsome but underwhelming action-adventure pic *By Sheri Linden*

The Norwegian directing team of Joachim Roenning and Espen Sandberg, whose biopic of World War II resistance fighter Max Manus was a huge hit on home turf, have turned to another native hero for *Kon-Tiki*. One of the most-vaunted escapades of the 20th century, Thor Heyerdahl's 1947 Peru-to-Polynesia expedition by raft, gets glossy big-screen treatment in this efficiently told action-adventure. Delivering visual drama and understated character study, sometimes in disappointingly formulaic fashion, the feature has its incisive moments but falls short as both epic and intimate portrait.

With effective immediacy, the directors dramatize some incidents from Heyerdahl's Oscar-winning 1950 documentary about the trip, and cinematographer Geir Hartly Andreassen pays tribute in re-created B&W footage of the building of the raft. Too much of the action, though, devolves into close encounters with sharks, scenes that leave the on-deck characters adrift rather than helping to define them.

The international co-production, which U.K. producer Jeremy Thomas began developing in 1996, is certain to drum up major returns in Scandinavian territories. With the right distributor, it could find legs as a specialty item stateside, introducing new generations to the Heyerdahl legend.

A brief childhood-episode prologue makes clear that Heyerdahl is singularly driven. The first words in Petter Skavlan's screenplay are a warning to the young Thor as he ventures onto the ice, "Don't do it!" He ignores the naysayers — and will again years later, when, as an accomplished ethnographer, he finds his unconventional theories derided and rejected by every scientific publisher in New York.

Pal Sverre Hagen plays enthnographer-turned-adventurer Thor Heyerdahl.

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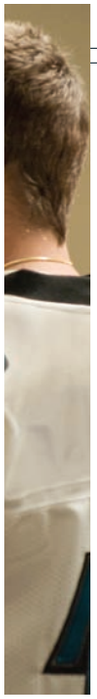

messiness. The action is shot and cut with the same nervous energy that hard-wires the two central characters. It's no mystery where their relationship is headed, even with all the clashes and mutual disappointments. But the crazy ways the film gets there feel fresh.

Russell is working in an absurd, comedy-of-awkwardness vein, but he captures genuine vulnerability in his characters and their various degrees of imbalance. This pertains in particular to Pat's father, who shows that the apple doesn't fall far from the tree.

Having lost his job and his pension, Pat Sr. runs a small betting operation, which he hopes will finance a cheesesteak joint. His love for his home football team, the Philadelphia Eagles, is a consuming passion fueled by distinct OCD traits and governed by superstitions. Given that his father has been banned from the stadium for repeatedly starting fights, Pat wonders in therapy why his single violent episode is considered so much worse.

Pat Sr. is a gem of a role, and De Niro hasn't been this alive and emotionally engaged onscreen in years. A scene in which he melts while conceding to Pat that he might not have been the most nurturing parent is an extremely touching moment. Australian actress Weaver (*Animal Kingdom*) is daffy and warm as Pat's salt-of-the-earth mother, who frets about her son being able to keep it together.

One of the chief pleasures here is the incisive work of actors in even the smallest roles. As Pat's best friend Ronnie, John Ortiz bristles with the stress of home, job, baby and controlling wife in Tiffany's sister, played with cool command by Julia Stiles. Indian veteran Anupam Kher brings a nice needling manner to Pat's therapist, who's also a mad Eagles fan. And Chris Tucker drops in now and then as a nutty pal from the clinic, who seems quite comfortable with his tics.

But while the entire ensemble is sharp, their work would be nothing without two such deftly anchoring lead performances to bounce off. Cooper brings enormous heart to a role that easily might have veered toward the abrasive, and Lawrence shows off natural comic chops that we haven't seen much from her. There's self-exposure and risk in both these actors' work here, which makes for rewarding comedy.

Production *The Weinstein Co.*
Cast *Bradley Cooper Jennifer Lawrence*
Director-screenwriter *David O. Russell*

The gist of those theories is that 1,500 years earlier, the Polynesian islands were settled not by Asians but by South Americans crossing the Pacific from the east. To prove it, Heyerdahl sets out to make the trip himself, using methods and materials like those available at the time.

As he should, the central character remains an enigma, steady and elusive. Portraying the adult Thor, Pal Sverre Hagen has something of the young Peter O'Toole about him: tall and lean with blazing blue eyes, evincing charisma and madness nearly in equal measure.

This retelling of a bare-bones enterprise by six men took a crew of hundreds, and the results are nothing if not polished, with handsome period detail and visual effects that are convincing, if sometimes ostentatious. But too often the directors ride the surface rather than plumb the story's depths, relying on a score by Johan Soderqvist that abounds in obvious cues. Those signals of danger and grandeur emphasize the otherwise streamlined script's heavy-handed lapses.

Production *Nordisk Film*
Cast *Pål Sverre Hagen, Anders Baasmo Christiansen*
Directors *Joachim Roenning, Espen Sandberg*

The Deep

Contraband* director Baltasar Kormakur returns to Iceland for this true story of shipwreck survival** ***By Jordan Mintzer

ICELANDIC AUTEUR BATLASAR KORMAKUR (*CONTRABAND, Jar City*) delivers a rough-and-tumble tale of one man's miraculous shipwreck survival in the homespun thriller, *The Deep*.

Inspired by true events that occurred off Iceland's Westman Islands in 1984, *The Deep*'s first half features a slew of impressively realistic sea scenes that rival the best work of James Cameron and Wolfgang Petersen, only to lose steam once the action shifts to shore and the hero faces the consequences of staying alive. Due for local release Sept. 21, the film will perform well with home audiences familiar with the story and circumstances, while Kormakur's reputation could help seal small-scale theatrical pickups and cable slots.

Cutting right to the chase after a brief, alcohol-infused introduction to the crew of fishing boat The Breki, we find the burly Gulli (Olafur Darri Olafsson) and his fellow seamen caught in rough waters that suddenly get disastrous when their boat capsizes. With two sailors already lost, Gulli tries his best to save buds Palli (Johann G. Johannsson) and Hannes (Bjorn Thors), but the freezing temperatures — detailed by on-screen titles — are too much for them, leaving Gulli to fend for himself.

Olafsson survives a shipwreck and returns home a hero.

According to Kormakur, who introduced the film at its world premiere in Toronto, there was no CGI used in the harrowing sequence in which Gulli swims for several hours across dark open waters, until pummeling ashore between backbreaking waves and rocks. Surely, these scenes must have been a nightmare to shoot, but the technique pays off by making Gulli's feats seem that much more impossible, and the filmmaker cuts in 16mm flashbacks of a childhood volcanic eruption to give the whole sequence an explosive, primordial feel.

After such highlights, *The Deep* settles down to a more tepid account of Gulli's return home, where he meets inquiring reporters and scientists trying to understand his superhuman feats. As the taciturn hero seems to live a rather lonesome and uneventful existence, it's harder to invest in the film's latter sections, which do little more than detail some of the probing that Gulli was subjected to and lack the dramatic impact of the accident itself.

A regular Kormakur cast member since 2000's *101 Reyjavik*, Olafsson offers up an enduring physical performance, even if his character remains a fairly one-dimensional figure. Crisp RED widescreen cinematography by Bergsteinn Bjorgulfsson (*Black's Game*) and dynamic sound work from Kjartan Kjartansson and Ingvar Lundberg round out a pro tech package that makes terrific use of its monumental real-life locations.

Production *Blueeyes Productions, Filmhuset Produksjoner AS*
Cast *Olafur Darri Olafsson, Johann G. Johannsson, Bjorn Thors*
Director *Baltasar Kormakur*

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Reed Diamond,left, and Fillion have fun with Shakespeare.

Much Ado About Nothing

Joss Whedon's take on the Bard's comedy was shot in 12 days at the director's house but doesn't look like amateur hour ***By John DeFore***

Fresh from saving the planet with *The Avengers*, Joss Whedon makes Generation Fanboy safe for the Bard in his laugh-stuffed *Much Ado About Nothing*; he even makes the play's "hey nonny nonny" ditty hummable. The picture kept the crowd howling and prompted a standing ovation at Saturday's Elgin Theater premiere in Toronto, but even viewers not enlisted in Whedon's Browncoat cult will find much to like here. Unconventional enough that it won't unseat Kenneth Branagh's two-decade-old version as the mainstream go-to, it should nevertheless have legs in a theatrical run.

This is a present-set staging using Shakespeare's text. But it's less aggressive in meshing now and then than Baz Luhrmann's *Romeo + Juliet*. Returning war heroes arrive in limos, yes, and news sometimes travels by smartphone, but after some scene-setting this sort of thing fades into the background, letting Whedon focus on how funny he finds this tale of manufactured, sabotaged and rescued love affairs.

As the sworn bachelor Benedick, Alexis Denisof makes the most of a part ripe for self-mockery. When friends stage a conversation to make him believe his frequent verbal sparring partner Beatrice (Amy Acker) loves him deeply, Denisof goes full-tilt slapstick, tripping over himself and making pathetic attempts to hide in order to overhear every sweet word. Acker follows suit a few scenes later, with fewer pratfalls, but Denisof is engaged in a filmlong campaign to earn laughs via tweaked line readings and vain poses. He nearly always succeeds.

The film is peppered with extratextual but unobtrusive grace notes, from a perfectly timed dog's bark (or spit-take) to the quizzical look lovestruck Claudio (Fran Kranz) gives when his friend offers to pretend to be him to win him the hand of sweet Hero (Jillian Morgese): That time-honored Shakespearean trope, for a split second, gets treated like the absurd contrivance that it is.

Whedon is serious about the foul plot that ruins Claudio and Hero's wedding day — weasely Don John (Sean Maher) makes a fine villain — but he's also fully committed to the ridiculousness of the man who accidentally uncovers it: Nathan Fillian's constable Dogberry and his incompetent deputies swagger through the play like junior high kids making a '70s policier.

More than most adaptations, this is a film true to the Bard's practice of employing all means to keep the crowd entertained — even if it means getting Clark Gregg (as Leonato), that impeccably professional agent of S.H.I.E.L.D., to get drunk and shake his ass.

Production *Bellwether Pictures*
Cast *Amy Acker, Alexis Denisof, Nathan Fillion*
Director *Joss Whedon*

At Any Price

Standout performances from Dennis Quaid and Zac Efron and an intelligent script distinguish this drama from writer-director Ramin Bahrani ***By David Rooney***

The characters played by Dennis Quaid and Zac Efron in *At Any Price* could almost be contemporary American agricultural family counterparts to Arthur Miller's Willy and Biff Loman. Their conflicts don't resonate on the same scale as *Death of a Salesman*, but Ramin Bahrani's accomplished, well-acted film is an engrossingly serious-minded heartland drama, rich in moral ambiguity, that examines the challenging relationship of fathers and sons in the difficult terrain of modern commercial farming.

New York-based filmmaker Bahrani has developed a reputation as a sensitive storyteller with his features *Man Push Cart*, *Chop Shop* and *Goodbye Solo*. In his new film, co-written with Hallie Elizabeth Newton, he again shows a keen, compassionate understanding of complex character psychology, coaxing textured performances from a sturdy cast.

Efron plays a farmboy with NASCAR dreams.

Particularly impressive is Quaid, who goes beyond his usual easygoing masculinity to convey the craggy gravitas of a man fixated on building his legacy and heedless of the compromises that entails. It's to the actor's credit that Quaid refuses to soften a blowhard character whose surface affability masks an encroaching unscrupulousness. Efron does equally strong work. Continuing to distance himself from his origins as a pretty-boy teen idol, he brings an intense, brooding stillness to the screen here, simmering with the frustrations of small-town entrapment.

Years after assuming control of the family farm from his judgmental father (Red West), Henry Whipple (Quaid) lives by the credo "Expand or die," swooping in on funerals to snap up additional land at bargain prices from offspring who want little to do with their parents' hardscrabble way of life. He also pushes ethical boundaries in order to compete with aggressive rival Jim Johnson (Clancy Brown) for area leadership in seed sales, which leads to Henry being investigated.

Henry's sullen son Dean (Efron) has zero interest in farming. A talented stock car racer, he dreams of making it to NASCAR, but an early professional setback brings a cold reality check. It also prompts Henry to reassess his blind faith in the certainty that Dean's absentee golden-boy brother will return to take up the family business.

While the drama comes up a little short in emotional payoff, this is a thoughtful, nuanced film that vividly evokes life in a Midwestern town in which business often trumps friendship. It offers a rueful snapshot of the changing face of a quintessential element of American life.

There's a pleasing old-fashioned quality to the film, which seems to hark back to a time when studios still made modestly budgeted stories about real people. Cinematographer Michael Simmonds captures the locations in crisp light and colors that show the beauty of the environment but also the sameness that the characters chafe against.

Production *Black Bear Pictures*
Cast *Dennis Quaid, Zac Efron, Maika Monroe*
Director *Ramin Bahrani*

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Roman Polanski: Odd Man Out

Useful summary of events post-'Wanted and Desired' offers little that hasn't already been examined thoroughly by the world press ***By John DeFore***

A NECESSARY FOLLOW UP TO HER 2008 *Roman Polanski: Wanted and Desired* that could hardly be expected to pack the punch of that doc, Marina Zenovich's *Roman Polanski: Odd Man Out* offers a summation of the auteur's recent legal travails but not a great deal more. Those with a strong interest in the controversy or the director will want to see it, but it contains nothing provocative enough to attract casual observers.

Zenovich provides her own narration, since one of the picture's themes is the role her earlier work played in the 2009 arrest of Polanski in Switzerland. It's ironic that a film meant to expose prosecutorial wrongdoing should goad L.A.'s district attorney into reviving the decades-old statutory rape case, but that appears to have happened; Zenovich's sympathetic depiction of Polanski here — little generosity is shown toward the government's side — surely arises partly from a sense of guilt.

In between its point-by-point account of Polanski's arrest and the ensuing months of wrangling in California courtrooms and via international diplomacy, the film spends a good deal of time with Samantha Geimer, the victim in the 1977 offense, and her mother Susan Gailey. Although the latter vividly recalls the shock of realizing she had trusted the wrong man with her 13-year-old daughter, both now wish the case could be put to rest.

Intrigued by the fact that Swiss officials, not Americans, initiated the arrest, and did so after having let him come and go for decades, Zenovich looks for reasons the famously neutral government might have stepped in. She finds one in the tangle over UBS, the Swiss bank being antagonized by the U.S. over tax-evasion charges. Although the timing makes sense — that the country, already wounded by the financial crisis, might try to distract attention from banking by proffering a famous fugitive — Zenovich never gets an insider to say as much.

The doc chronicles the latest in the Polanski case.

Unsurprisingly, L.A. prosecutors also refuse to participate in the film (assuming they were asked), as does former DA David Wells, who provided some of the most damning evidence in *Wanted and Desired* only to make shocking retractions when the doc attracted attention. Getting Wells in the hot seat would have been a coup for the film, but he — like the filmmaker whose misdeeds started all this — has chosen to let the story play out without his help.

Production *Partout*
Director *Marina Zenovich*

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"Crimes are repeated, criminals remain unpunished and the indifference of the world remains..."

WHEN DAY BREAKS

Mustafa Nadarević
in the new film by
Goran Paskaljević

World Premiere

Official Serbian Submission for 2013 Academy Award Consideration

original screenplay by FILIP DAVID & GORAN PASKALJEVIĆ, original music composed by VLATKO STEFANOVSKI, director of photography MILAN SPASIĆ, art director MILE JEREMIĆ, costume designer MARINA MEDENICA, editor KRISTINA POŽENEL, associated producers PHILIP & MADELEINE ZEPTER, DEJAN PETROVIĆ, JOSÉ-MARIA MORALES, executive producers JELICA ROSANDIĆ, JENNIFER SABBAH produced by GORAN PASKALJEVIĆ, DAMIR TEREŠAK, ILANN GIRARD, directed by GORAN PASKALJEVIĆ

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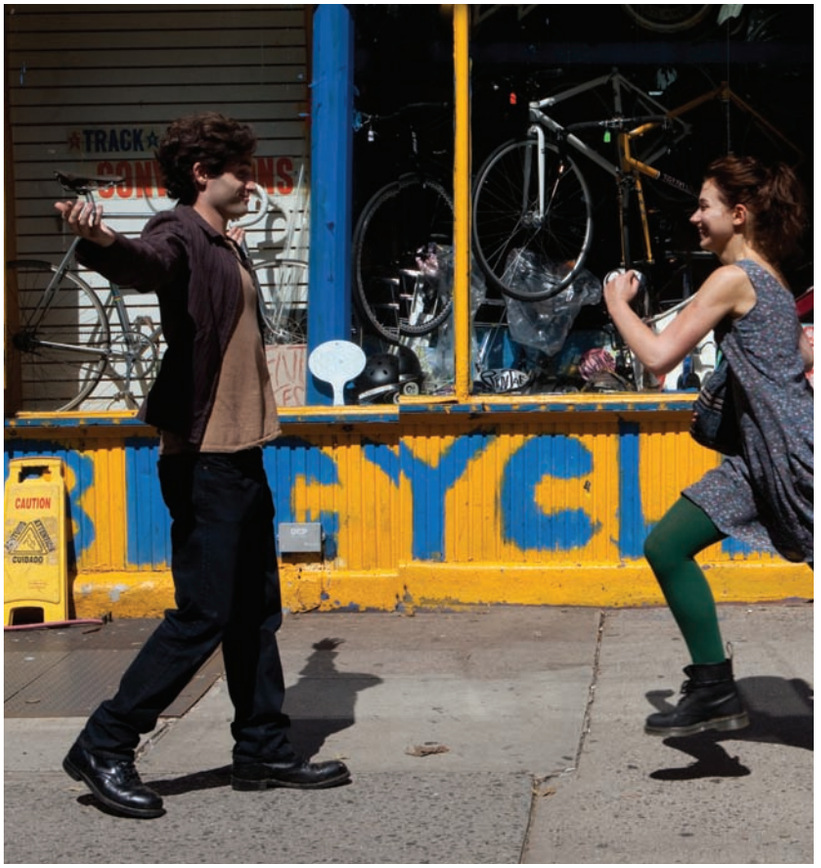
Greetings From Tim Buckley

Sensitive, well-cast biopic about father-son musicians Tim and Jeff Buckley gets the emotions and music just right *By Deborah Young*



THE HAUNTING STORY OF rock legends Tim Buckley and his son Jeff — the first dead of an overdose at 28, the second drowned in a swimming accident at 30 — is respectfully retold in *Greetings From Tim Buckley*. The attraction is Penn Badgley's vibrant breakout performance as Jeff Buckley, who in the course of a tribute concert to his father comes to some kind of terms with his strong love-hate feelings for him. Not just for fans, though there is an army of them, director Dan Algrant's lyrical re-creation of a father-son relationship seen over time, through memory and music, has a sense of urgent originality that works even apart from its great Tim Buckley score.

It's a hard story to tell, though, since the two barely knew each other. Leaping forward from his two previous films, *Naked in New York* and *People I Know*, Algrant and his co-scripters Emma Sheanshang and David Brendel find a smart solution by setting the action during a 1991 tribute concert to Tim in St. Ann's Church in Brooklyn, with flashbacks to his 1960s heyday. The spotlight, however, is on the then-unknown Jeff, a natural raw talent waiting to explode.

In California, Jeff gets a call from the New York concert organizer, asking him to attend the tribute to his father, dubbed Greetings From Tim Buckley. Whether he'll get to perform will be decided later. At rehearsals in Brooklyn, he hooks up with Allie (Imogen Poots), a pretty singer working as a concert intern — or, as he dubs her, a "slave." He's just the opposite, pulling her out of the office and down the street like a magnet. His extraordinary musical gift is unveiled when he gives an impromptu performance in a record store, brilliantly imitating singers on the albums and ending up in contortions on the floor in front of the bemused customers.

But this is just his happy, funny, uninhibited side; Jeff's sad side and the issues he carries around with him are a dark undercurrent. It doesn't help that everyone keeps exclaiming how much he looks like Tim. When a musician who knew his father reveals that Tim would sneak into Jeff's house at night to stare at the baby, he shrugs it off angrily.

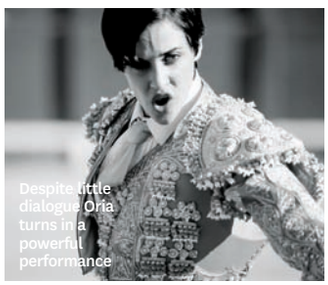
Algrant keeps Jeff's emotional work in the foreground as his romance with Allie playfully — and narratively, rather unnecessarily — advances. At one point during rehearsals, they suddenly take a long train trip to a town where Tim once lived, and Jeff seems profoundly shaken when he visits his boarded-up house. With the cool mischievousness

Blancanieves

Spanish writer-director Pablo Berger's reinvention of the Brothers Grimm classic is the most original of the year's *Snow White* makeovers *By David Rooney*

BLANCANIEVES RAISES THE QUESTION OF WHETHER THE receptiveness of international audiences to B&W silent film homage was expanded or exhausted by *The Artist*. Comparison is inevitable, but these two elaborate exercises in cinematic nostalgia could hardly be more different. While Michel Hazanavicius' Oscar winner was a playful valentine to pre-talkies Hollywood, Spanish writer-director Pablo Berger's inventive Andalusian reworking of *Snow White* is a love letter to 1920s European silent film, liberally mixing humor and melodrama.

Berger ties the Snow White tale to bullfighting, a national tradition that combines spectacle with fiery dramatics. Celebrated matador Antonio Villalta (Daniel Giminez Cacho) loses his focus at a crucial moment. He is gored by the bull and rushed to a hospital, while his wife goes into premature labor in another ward, dying in childbirth. The calculating expression of emergency-room nurse Encarna (Maribel Verdu) as she flutters her enormous fake eyelashes over the broken torero indicates from the outset the strain of arch humor attached to the villainess of the piece.


Despite little dialogue Oria turns in a powerful performance

Rendered quadriplegic by his injuries, Antonio rejects his daughter Carmencita (Sofia Oria). He eventually recovers enough to marry his nurse, and Carmencita eventually is sent to live in the villa presided over by her wicked, nouveau-riche stepmother. Her hair hacked off, she is exiled to a dingy basement and treated like the lowest servant, forbidden from visiting her father upstairs.

Some of the most touching moments are the stolen afternoons of Carmencita and the imprisoned Antonio, who teaches her basic bullfighting skills.

With frugal use of dialogue cards and expressive performances in which emotions are stamped in bold, Berger spins an eventful tale that is faithful

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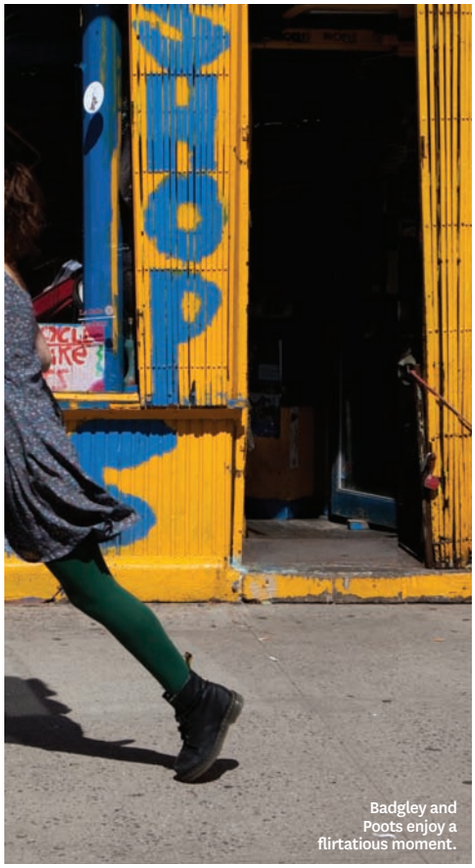

Badgley and Poots enjoy a flirtatious moment.

and dark good looks of a young James Franco, Badgley has a seductive energy that always seems to be about to go someplace dangerous, but in this case Allie shakes him out of his mood, and they return to New York.

Then there is Tim himself and his fear of closeness, played so delicately by Ben Rosenfield he defies judgment: soulfully singing in small bars, leaving Jeff's mother for a girl named Jainie, sharing a motel bed with another girl while Jeff is being born.

The film couldn't help but end on the concert in St. Ann's, with renditions of autobiographical songs including "I Never Asked to Be Your Mountain" and "Song for Jainie." When Jeff takes the mike, the house comes down, and a star is born. This iconic scene dovetails so well into Jeff's personal journey toward his father that it doesn't really matter what an obvious finale it is.

One frustrating thing is the absence of Jeff's music in the film — heard only in a few tantalizing riffs with his future songwriter Gary Lucas (Frank Wood). Instead, Algrant reminds the viewer that Tim cut nine albums in his short life; Jeff recorded only one. But certainly talent cannot be measured that way.

Poots has a strong screen presence as Jeff's elusive soulmate, though one wonders if her taste for alcohol is there to make her the muse of Lilac Wine. Andrij Parekh's lighting and the edgy, expressive hand-held camera give a New York moodiness to the film.

Production *Smuggler Films*
Cast *Penn Badgley, Ben Rosenfield, Imogen Poots*
Director *Dan Algrant*

to the original yet has its own quirky identity. This is especially so in the final section, where the heroine, nicknamed Blancanieves, enjoys a rapid rise to fame after intervening during a violent episode in the bullfighting ring. But triumph segues quickly to tragedy in a haunting conclusion that borrows from *Sleeping Beauty* by way of Tod Browning's *Freaks*.

There are minor lulls, and perhaps too much time is spent late in the action on the widowed Encarna as a preening socialite, including her dispatch of the thankless Genaro in the swimming pool, a la Norma Desmond. But the broad-strokes storytelling is generally brisk, lucid and imaginative, aided immeasurably by cinematographer Kiko de la Rica's alluring B&W visuals.

The images range from grotesque to poignant, peppered with Bunuelesue ocular closeups. But the film is propelled equally by de Vilallonga's lush score, which is jaunty, suspenseful, sweet or sorrowful, as required. It's a charming curio that cleverly reshapes a classic fairy tale.

Production *Arcadia Motion Pictures*
Cast *Maribel Verdu, Daniel Gimenez Cacho*
Director-screenwriter *Pablo Berger*

Hanna Arendt

German philosopher and writer Hannah Arendt embodies the courage of her ideas in a stirring film with an old-fashioned look ***By Deborah Young***

ONE OF THE HARDEST TASKS IN FILMMAKING IS TO make ideas sexy, or at least passably interesting, onscreen, *The Master* being but one recent tussle with the problem. Now here comes a remarkably successful attempt from heavyweight German director Margarethe Von Trotta, who has filmed the biopics of Rosa Luxemburg and Hildegard von Bingen with serious passion. Hannah Arendt, the German-born philosopher who coined the phrase "the banality of evil" to describe the ordinariness of the Holocaust's perpetrators, seems like an impossible subject for film, yet even viewers who have barely heard of her will be stirred by her intellectual and emotional courage of Barbara Sokuwa's award-worthy performance.

Sokuwa turns in an award-worthy performance.

Von Trotta seems to borrow some of Arendt's haughty disdain for compromise in a serviceable script that does the job of telling us who Arendt was like a good pair of solid, gray walking shoes; there's nothing fancy or modern to distract from the portrait of one of the most important thinkers of the century. Only the New York setting in the 1950s and the familiar name of novelist Mary McCarthy (an amusing, very likable Janet McTeer), Hannah's close friend and defender, help ease the viewer into the German dialogue and the grim subject on Hannah's mind.

She and husband Heinrich (Axel Milberg) are German Jews who have lived in New York since they escaped from a French detention camp during the war. Her students at The New School are in awe of their brilliant, cigarette-smoking teacher with the heavy accent. Then an incredible opportunity arises for her to cover the trial ofNazi Adolf Eichmann, who oversaw the logistics and transportation of Jews to the concentration camps. Her bid to cover the story for *The New Yorker* is accepted, and she flies to Israel to follow the trial.

With the help of her savvy young assistant Lotte (Julia Jentsch), she plows through trial records and write her impressions, which *The New Yorker* publishes in five articles, to be followed by a book. While Sukowa's magnetic, multifaceted personality has held interest up to this point, now it's time for real drama. The idea that ordinary, normal people and not special "monsters" are responsible for heinous crimes against humanity is a novel idea that doesn't sit well with many people. But above all, Arendt is attacked for writing that the trial showed some Jewish leaders were involved as collaborators with the Germans and responsible, for various reasons, in sending their own people to the camps. Although this is only a small part of her long analysis, it blows up into a media circus. The hate mail she and *The New Yorker* receive frightens even the people who most support her.

Although she loses many friends she held dear, Arendt refuses to back down, not out of stubbornness but because she believes in what she has written. Her closing remarks to her students — she has refused the board of directors' request she resign — qualifies as one of the great classroom scenes in cinema and a thrilling lesson in courage.

Production *Heimatfilm with Amour Fou Luxembourg*
Cast *Barbara Sukowa, Axel Milberg, Janet McTee*
Director *Margarethe Von Trotta*

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Jayne Mansfield's Car follows the culture clash between two families in the 1960s.

TODAY

8:30 ***The Master*** (P&I) Cinema 1 Special Presentation

8:45 ***Dreams for Sale*** (P&I) Cinema 4 - Paul & Leah Atkinson Family Cinema Special Presentation; ***Byzantium*** (P&I) Scotiabank 2 Special Presentation

9:00 ***Writers*** (P&I) Scotiabank 1 Special Presentation; ***When I Saw You*** (P&I) Scotiabank 6 Contemporary World Cinema; ***As If We Were Catching a Cobra*** (P&I) Scotiabank 9 TIFF Doc; ***The Act of Killing*** (Public) The Bloor Hot Docs Cinema TIFF Docs; ***Midnight's Children*** (Public) Cinema 2 Gala Presentation

9:15 ***Zaytoun*** (P&I) Scotiabank 3 Special Presentation; ***Storm Surfers 3D*** (P&I) Scotiabank 13 TIFF Docs; ***A World Not Ours*** (P&I) Scotiabank 5 TIFF Docs

9:30 ***Krivina*** (P&I) Cinema 5 - NBC Universal Cinema Discovery; ***Iceberg Slim: Portrait of a Pimp*** (P&I) Scotiabank 4 TIFF Docs; ***A Werewolf Boy*** (P&I) Scotiabank 7 Contemporary World Cinema; TIFF Docs Conference Cinema 3 TIFF Docs

9:45 ***The Lesser Blessed*** (P&I) Scotiabank 10 Contemporary World Cinema; ***Ghost Graduation*** (P&I) Scotiabank 8 Contemporary World Cinema

10:00 ***Peddlers*** (P&I) Scotiabank 11 City to City

10:30 ***The Girl From the South*** (Public) Jackman Hall (AGO) TIFF Docs

11:00 ***Thanks for Sharing*** (Public) Visa Screening Room (Elgin) Special Presentation

11:15 ***The Iceman*** (P&I) Scotiabank 1 Special Presentation; ***The Company You Keep*** (Public) Cinema 1 Gala Presentation

11:30 ***What Richard Did*** (P&I) Scotiabank 6 Contemporary World Cinema; ***Nono, The Zigzag Kid*** (P&I) Cinema 5 - NBC Universal Cinema TIFF Kids; ***Mr. Pip*** (P&I) Scotiabank 2 Special Presentation; ***Detroit Unleaded*** (P&I) Scotiabank 9 Discovery; ***Outrage Beyond*** (P&I) Scotiabank 13 Special Presentation

11:45 ***Virgin Margarida*** (P&I) Scotiabank 5 Contemporary World Cinema; ***Underground*** (P&I) Scotiabank 3 Contemporary World Cinema; ***Short Cuts Canada: Programme #3 - 2012*** (P&I) Cinema 4 - Paul & Leah Atkinson Family Cinema Short Cuts Canada

12:00 ***The Cowards Who Looked to the Sky*** (P&I) Scotiabank 4 Contemporary World Cinema; ***Once Upon a Time Was I, Veronica*** (P&I) Scotiabank 8 Contemporary World Cinema; ***Miss Lovely*** (P&I) Scotiabank 10 City to City; ***The Fitzgerald Family Christmas*** (Public) The Bloor Hot Docs Cinema Contemporary World Cinema; ***At Any Price*** (Public) Ryerson Theatre Special Presentation

12:30 ***The Brass Teapot*** (P&I) Scotiabank 7 Discovery; ***Underground*** (Extended Q&A - 2nd Public) Cinema 2 Contemporary World Cinema; ***Quartet*** (Public) Winter Garden Theatre Special Presentation

13:00 ***Blackbird*** (Public) Jackman Hall (AGO)Discovery

13:30 ***The Impossible*** (P&I) Scotiabank 1 Special Presentation; ***Penance*** (P&I) Scotiabank 9 Contemporary World Cinema

13:45 ***Short Cuts*** Canada: Programme #4 - 2012 (P&I) Cinema 4 - Paul & Leah Atkinson Family Cinema Short Cuts Canada; ***Key of Life*** (P&I) Scotiabank 5 Contemporary World Cinema

14:00 ***Jayne Mansfield's Car*** (P&I) Scotiabank 13 Gala Presentation; ***Hellbenders*** (P&I) Scotiabank 6 Midnight Madness;***Great Expectations*** (P&I) Scotiabank 11 Gala Presentation; ***Free Angela & All Political Prisoners*** (P&I) Scotiabank 3 Gala Presentation; ***Shahid*** (Public) Cineplex Yonge & Dundas 10 City to City; ***Mea Maxima Culpa: Silence in the House of God*** (Public) Cineplex Yonge & Dundas 2 TIFF Docs

14:15 ***Inescapable*** (P&I) Scotiabank 2 Gala Presentation; ***Blancanieves*** (Public) Cineplex Yonge & Dundas 6 Discovery

14:30 ***Revolution*** (P&I) Cinema 5 - NBC Universal Cinema TIFF Docs; Our Little Differences (P&I) Scotiabank 8 Discovery; ***Ill Manors*** (P&I) Scotiabank 10 Vanguard; ***Arthur Newman*** (Public) Visa Screening Room (Elgin) Special Presentation; ***The Lebanese Rocket Society*** (Public) Cineplex Yonge & Dundas 8 Wavelengths; ***Mr. Pip*** (Public) Cinema 1 Special Presentation; ***Les Nuits avec Theodore*** (Public)Cineplex Yonge & Dundas 4 Discovery

14:45 ***Satellite Boy*** (Public) Cineplex Yonge & Dundas 3 Discovery

15:00 ***Writers*** (Public) Ryerson Theatre Special Presentation; ***The Impossible*** (Public) Princess of Wales Special Presentation; ***The End*** (Public) Cineplex Yonge & Dundas 5 Contemporary World Cinema; ***Free Angela & All Political Prisoners*** (Public) The Bloor Hot Docs Cinema Gala Presentation; ***Everyday*** (Public) Cineplex Yonge & Dundas 7 Masters; ***Capital*** (Public) Cineplex Yonge & Dundas 9 Special Presentation

15:15 ***Him, Here, After*** (Extended Q&A- 2nd Public) Cinema 2 Contemporary World Cinema

15:30 ***Shepard & Dark*** (P&I) Scotiabank 4 TIFF Docs; ***Eagles*** (P&I) Scotiabank 7 Contemporary World Cinema

16:00 ***Viola*** preceded by ***Birds*** (P&I) Cinema 4 - Paul & Leah Atkinson Family Cinema Wavelengths; ***When Day Breaks*** (Public) Jackman Hall (AGO) Masters; ***Everybody Has a Plan*** (Public) Scotiabank 1 Special Presentation

16:15 ***Caught in the Web*** (P&I) Scotiabank 3 Special Presentation

16:30 ***Arthur Newman*** (P&I) Scotiabank 2 Special Presentation; ***Lore*** (Public) Winter Garden Theatre Special Presentation

16:45 ***The Fitzgerald Family Christmas*** (P&I) Scotiabank 11 Contemporary World Cinema; ***Love Is All You Need*** (Public) Isabel Bader Theatre Special Presentation

17:00 ***Burn It Up Djassa*** (P&I) Cinema 5 - NBC Universal Cinema Discovery; ***Gebo and the Shadow*** (Public) Cinema 3 Masters; ***The Deflowering of Eva van End*** (Public) Cineplex Yonge & Dundas 10 Discovery; ***The Cremator*** (Public) Cineplex Yonge & Dundas 4 Contemporary World Cinema

17:15 ***Clip*** (Public) Cineplex Yonge & Dundas 2 Discovery

17:45 ***Foxfire: Confessions of a Girl Gang*** (Public) Ryerson Theatre Special Presentation; ***Bwakaw*** (Public) Cineplex Yonge & Dundas 5 Contemporary World Cinema

18:00 ***No*** (Public) Cinema 1 Special Presentation; ***Clandestine Childhood*** (Public) Cineplex Yonge & Dundas 3 Contemporary World Cinema; ***Berberian Sound Studio*** (Public) The Bloor Hot Docs Cinema Vanguard; ***Baby Blues*** (Public) Cineplex Yonge & Dundas 9 Contemporary World Cinema; ***A Late Quartet*** (Public) Visa Screening Room (Elgin) Special Presentation

18:15 ***A Hijacking*** (Public) Cineplex Yonge & Dundas 6 Contemporary World Cinema

18:30 ***State 194*** (Public) Cineplex Yonge & Dundas 7 TIFF Docs; Hyde Park on Hudson (Public) Roy Thomson Hall Gala Presentation; ***Dreams for Sale*** (Public) Cinema 2 Special Presentation; ***The Land of Eb*** (Public) Scotiabank 4 Discovery

18:45 ***Short Cuts Canada: Programme #3 - 2012*** (Public) Cinema 4 - Paul & Leah Atkinson Family Cinema Short Cuts Canada; ***Inch'Allah*** (Public) Scotiabank 3 Special Presentation

19:00 ***Seven Psychopaths*** (P&I) Scotiabank 11 Midnight Madness; ***I Declare War*** (P&I) Scotiabank 9 Vanguard; ***Fly With the Crane*** (P&I) Cinema 5 - NBC Universal Cinema Contemporary World Cinema; ***Wavelengths #4 - 2012:***

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From the Inside Out (Public) Jackman Hall (AGO) Wavelengths; ***To the Wonder*** (Public) Princess of Wales Special Presentation; ***The Attack*** (Public) Scotiabank 2; ***London - The Modern Babylon*** (Public) Scotiabank 1 TIFF Docs

19:15 ***Casting By*** (Public) Isabel Bader Theatre Mavericks; ***All That You Possess*** (Public) Cinema 3 Masters

20:00 ***Still*** (Public) Winter Garden Theatre Special Presentation; ***Ghost Graduation*** (Public) Cineplex Yonge & Dundas 10 Contemporary World Cinema

20:15 ***Eat Sleep Die*** (Public)Cineplex Yonge & Dundas 4 Discovery

21:00 ***The Interval*** (Public) Scotiabank 4 Discovery; ***The Cloud Capped Star*** (Public)Cinema 4 - Paul & Leah Atkinson Family Cinema TIFF Cinematheque; ***In the House*** (Public) Visa Screening Room (Elgin) Special Presentation; ***Imagine*** (Public) Cineplex Yonge & Dundas 3 Contemporary World Cinema; ***Beijing Flickers*** (Public) The Bloor Hot Docs Cinema Vanguard; ***Antiviral*** (Public) Ryerson Theatre Special Presentation; ***Jackie*** (Public) Cineplex Yonge & Dundas 6 Contemporary World Cinema

21:15 ***THE ABCs of Death*** (P&I) Scotiabank 9 Midnight Madness; ***The Hunt*** (Public) Cinema 1 Special Presentation; ***No Place on Earth*** (Public) Cineplex Yonge & Dundas 9 TIFF Docs; ***Just the Wind*** (Public) Cineplex Yonge & Dundas 2 Contemporary World Cinema

21:30 ***Bad 25*** (P&I) Scotiabank 11 Special Presentation; ***Gangs of Wasseypur: Part Two*** (Public) Scotiabank 3 City to City; ***Dangerous Liaisons*** (Public) Roy Thomson Hall Gala Presentation; ***The Color of the Chameleon*** (Public) Cineplex Yonge & Dundas 5 Discovery

21:45 ***All That Matters Is Past*** (P&I) Cinema 5 - NBC Universal Cinema Contemporary World Cinema; ***The Tortoise, An Incarnation*** (Public) Cinema 3 Contemporary World Cinema; ***Blondie*** (Public) Scotiabank 2 Vanguard; ***No One Lives*** (Public) Cineplex Yonge & Dundas 7 Midnight Madness

22:00 ***The Walls of Dakar*** preceded by ***Joe Ouakam*** (Public) Jackman Hall (AGO) TIFF Docs; ***The Iceman*** (Public) Princess of Wales Special Presentation; ***Lines of Wellington (***Public) Isabel Bader Theatre Special Presentation; ***It Was the Son*** (Public) Cinema 2 Special Presentation; ***A Liar's Autobiography: The Untrue Story of Monty Python's Graham Chapman*** (Public) Scotiabank 1 Special Presentation

23:59 ***The Lords of Salem*** (Public) Ryerson Theatre Midnight Madness

TOMORROW

8:30 ***State 194*** (P&I) Scotiabank 4 TIFF Docs

8:45 ***Frances Ha*** (P&I) Scotiabank 2 Special Presentation; ***Cloud Atlas*** (P&I) Scotiabank 1 Special Presentation

9:00 ***To the Wonder*** (P&I) Cinema 1 Special Presentation; ***The Deep*** (P&I) Scotiabank 11 Special Presentation; ***Capital*** (P&I) Scotiabank 5 Special Presentation

9:15 ***Still*** (P&I) Scotiabank 3 Special Presentation; ***Short Cuts Canada: Programme #5 - 2012*** (P&I) Cinema 4 - Paul & Leah Atkinson Family Cinema Short Cuts Canada; ***Three Sisters*** (P&I) Scotiabank 7 Wavelengths

9:30 ***Lore*** (P&I) Scotiabank 10 Special Presentation; ***Gone Fishing*** (P&I) Scotiabank 6 Contemporary World Cinema; ***Dormant Beauty*** (P&I) Scotiabank 8 Special Presentation; TIFF Docs Conference Cinema 3 TIFF Docs; ***The Tortoise: An Incarnation*** (Public) Jackman Hall (AGO) Contemporary World Cinema

9:45 ***Sons of the Clouds: The Last Colony*** (P&I) Scotiabank 9 Mavericks; ***Fidaï*** (P&I) Cinema 5 - NBC Universal Cinema TIFF Docs

10:00 ***Twice Born*** (P&I) Scotiabank 13 Gala Presentation

10:45 ***Song for Marion*** (P&I) Scotiabank 2 Gala Presentation; ***How to Make Money Selling Drugs*** (P&I) Scotiabank 4 TIFF Docs

11:00 ***Byzantium*** (Public) Visa Screening Room (Elgin) Special Presentation

11:30 ***The Last Supper*** (P&I) Scotiabank 11 Special Presentation; ***Something In the Air*** (P&I) Scotiabank 3 Masters; ***Roman Polanski: Odd Man Out*** (P&I) Scotiabank 5 TIFF Docs

11:45 ***7 Boxes*** (P&I) Scotiabank 6 Discovery

12:00 ***Casting By*** (P&I) Scotiabank 10 Mavericks; ***Born to Hate … Destined to Love*** (P&I) Cinema 5 - NBC Universal Cinema City to City; ***What Maisie Knew*** (P&I) Scotiabank 1 Gala Presentation; ***Blancanieves*** (P&I) Scotiabank 8 Discover; ***The Iceman*** (Public) Ryerson Theatre Special Presentation; ***Greetings From Tim Buckley*** (Public) The Bloor Hot Docs Cinema Special Presentation

12:15 ***Janeane From Des Moines*** (P&I) Scotiabank 9 Discovery; ***Short Cuts Canada: Programme #3 - 2012*** (Public) Cinema 4 - Paul & Leah Atkinson Family Cinema Short Cuts Canada

12:30 ***90 Minutes*** (P&I) Scotiabank 7 Vanguard; ***Hyde Park on Hudson*** (Public) Winter Garden Theatre Gala Presentation

12:45 ***A Liar's Autobiography: The Untrue Story of Monty Python's Graham Chapman*** (P&I) Scotiabank 13 Special Presentation

13:00 ***When I Saw You*** (Public) Jackman Hall (AGO) Contemporary World Cinema; ***Tai Chi 0*** (Public) Cinema 1 Special Presentation

13:15 ***The Reluctant Fundamentalist*** (P&I) Scotiabank 2 Gala Presentation

13:30 ***English Vinglish*** (P&I) Scotiabank 4 Gala Presentation

13:45 ***God Loves Caviar*** (P&I) Scotiabank 5 Contemporary World Cinema

14:00 ***The Thieves*** (P&I) Scotiabank 6 Contemporary World Cinema; ***The Attack*** (P&I) Scotiabank 11 Special Presentation; ***A Late Quartet*** (P&I) Scotiabank 3 Special Presentation; ***The Patience Stone*** (Public) Cineplex Yonge & Dundas 6 Contemporary World Cinema; ***I Declare War*** (Public) Cineplex Yonge & Dundas 10 Vanguard

14:15 ***Thanks for Sharing*** (P&I) Scotiabank 1 Special Presentation; ***Tai Chi 0*** (P&I) Scotiabank 10 Special Presentation; ***Detroit Unleaded*** (Public) Cineplex Yonge & Dundas 2 Discovery

14:30 ***When Day Breaks*** (P&I) Scotiabank 8 Masters; ***The Sessions*** (Public) Visa Screening Room (Elgin) Special Presentation; ***La Sirga*** (Public) Cineplex Yonge & Dundas 4 Discovery

14:45 ***Thy Womb*** (P&I) Cinema 5 - NBC Universal Cinema Contemporary World Cinema; ***9.79**** (P&I) Scotiabank 9 TIFF Docs; ***First Comes Love*** (Public)Cineplex Yonge & Dundas 9 TIFF Docs THR

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BRIGHT FUTURES
The films Ben Affleck and Maya Rudolph brought to Toronto 12 years ago — *Bounce* and *Duets* — have been largely forgotten. This year, Affleck's *Argo* is Toronto's hottest ticket, already sparking Oscar talk. But if there's another title generating the same level of awards buzz it has to be *The Master* from Rudolph's real-life partner Paul Thomas Anderson.

EVAN AGOSTINI/IMAGEDIRECT

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MARKET
Coverage

AMERICAN FILM MARKET 2012

AFM Spotlight

OCTOBER 29

THR's AFM stand-alone preview issue will be the comprehensive guide to the market with exclusive editorial features.

Additional features will include:

- Product Listing Guide
- Made in the Caribbean
- Spotlight: South Africa
- Executive Suite
- Q&As
- Reviews

Bonus Circulation: All major hotels
Materials Deadline: October 26

E-NEWSLETTERS

OCTOBER 31 - NOVEMBER 7

THR's daily market newsletter will feature breaking news.

Circulation: 23K Festival & Market Subscribers
Materials Deadline: Approx. 3 business days prior to publication date

MARKET Dailies

OCTOBER 31 - NOVEMBER 6

These dedicated stand-alone dailies will focus on the news and reviews relevant to the buying and selling at AFM and provide international attendees with a daily, in-depth roadmap to this year's market.

Daily coverage will include:*

- Breaking News and Reviews
- Market Screening Guide
- Q&As with key industry + market insiders

Bonus Circulation:

- All major hotels, screening rooms and locations associated with the market
- Digital editions available on THR.com as free, downloadable PDFs

Materials Deadline: 4 days prior to publication date

**editorial coverage subject to change*

THR.COM/afm

OCTOBER 31 - NOVEMBER 7

- Breaking Online + Video Reviews
- Exclusive Interviews
- Downloadable Market Daily PDF's
- Downloadable Product Listing PDF
- Preview Coverage
- Breaking News + News alerts
- Special Reports
- Q&As
- Blog Coverage
- Instant Film Reviews + Analysis

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